МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ

ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ АВТОНОМНОЕ
ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ ВЫСШЕГО ОБРАЗОВАНИЯ
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(САМАРСКИЙ УНИВЕРСИТЕТ)

Е.А. ТУЗЛАЕВА

ВВЕДЕНИЕ В АНАЛИЗ ТЕКСТА НА АНГЛИЙСКОМ ЯЗЫКЕ (НА МАТЕРИАЛЕ РОМАНА ДЖУЛИИ ДАРЛИНГ “THE TAXI DRIVER'S DAUGHTER”)

Рекомендовано редакционно-издательским советом федерального государственного автономного образовательного учреждения высшего образования «Самарский национальный исследовательский университет имени академика С.П. Королева» в качестве учебного пособия для обучающихся по основным образовательным программам высшего образования по направлениям подготовки 45.03.01 Филология и 45.03.02 Лингвистика

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Т817 **Введение в анализ текста на английском языке (материале романа Джулии Дарлинг «The Taxi Driver's Daughter»:** учебное пособие. – Самара: Издательство Самарского университета, 2021. – 96 с.

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Данное пособие призвано познакомить студентов с романом современной британской писательницы Джулии Дарлинг «The Taxi Driver's Daughter». Издание включает вводно-теоретическую часть и 12 блоков разноплановых упражнений, направленных на совершенствование фонетических и лексико-грамматических навыков, а также на приобретение базовых навыков анализа и перевода художественного текста. В приложении содержатся материалы и задания для подготовки к итоговому обсуждению книги.

Предназначено для обучающихся по направлениям подготовки 45.03.01 Филология (Зарубежная филология (английский язык и литература)) и 45.03.02 Лингвистика (Перевод и переводоведение).

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1. Read Julia Darling's biography and get ready to discuss what you have learnt about this English novelist, dramatist and poet.

Julia Darling ***(21 August 1956–13 April 2005)***

Julia Darling united humanity, creativity and health in her poetry, prose and plays. Sharp wit and wisdom are embedded in Julia’s early plays and short stories, which often relate to female empowerment, while later works focus on patient empowerment. Writing about her personal experience of cancer was pioneering in its honesty and remains both inspirational and therapeutic. She was generous with her time, creating imaginative, zestful collaborations with musicians, painters, sculptors, photographers, writers and academics. Julia was also at the beating heart of literary life in Newcastle upon Tyne and one of her most visible legacies is in the centre of the city: the glass and marble benches she created with designer Cate Watkinson.

Julia was deeply attached to the North East, and her writing falls into the tradition of the great northern writers with authentic comic stories about ‘invisible’ people, the fragility of relationships, and the ‘raw mess of love’. However her writing also redefined literature about the region, particularly through her deployment of everyday magical realism. She spoke about experiencing a more female and less macho north with ‘a new kind of lyricism’ – quite different to that she experienced in the late 1980s. Julia was constantly travelling and her themes are universal; often finding the extraordinary in the lives of the ordinary.

Small Beauties: early life, education and the 1980s

Julia was born in 1956, the second of five children who grew up in an elegant Georgian townhouse in Winchester. It was the home Jane Austen rented before her death in 1817, and is owned by Winchester College, where Julia's father John was Physics master. There was much to rebel against here, and as her friend Jackie Kay wrote, Julia 'hated rules, control and authority'. As young children, she and her brother pretended to be 'held captive' at 8 College Street. Pranks entailed lowering a basket from the attic or holding a fishing net through the letterbox hoping that tourists would donate sweets or money.

A politically-aware teenager, Julia earned a complaint from the Jane Austen Society when she stuck anti-apartheid, pro-abortion and women's liberation posters up on her historic 'beady windows'. The character of Gertrude in *Crocodile Soup* expresses the eccentricity of growing up in a revered building. 'The theatrical nature of our lives was enhanced by a mysterious line of people that drifted past the front door… watching our house as if it was under glass.' As a non-conformist, Julia found education 'gruelling' and loathed the strict regime at Winchester High School for Girls, often playing truant. 'For years I felt outside the education system,' Julia wrote, also describing herself as a 'runaway' and 'schoolphobic'. Her teenage experiences are reflected in the defiant character of Caris in her second novel *The Taxi Driver's Daughter*. Attending Falmouth School of Art proved a turning point for Julia, as she studied performance and received tuition from writers Peter Scupham, Penelope Shuttle and Peter Redgrove – who was a particular inspiration.

After completing her Fine Art degree, Julia visited friends in Newcastle, a city which she described in an article for the *New Statesman* as 'an overwhelming place with its soaring bridges, its black, oily river, and train lines that ran through ancient castles.' She continued: 'The moment I got here I knew I would never leave.' She

made the gutsy move to the North East of England at the age of 24 and worked as a community arts officer from 1980 until 1988 in the deprived area of Pennywell, Sunderland. At this time she set up the Women's Intellectual Group (Wig) and first collaborated with writer Ellen Phethean on a women's political cabaret group called *Sugar and Spikes*.

Julia married Ivan Paul Sears and gave birth to her first daughter Scarlet in 1984. Florence was born two years later. Having children encouraged Julia to be more organised and she began to write poetry about 'motherhood, and relationships and the chaotic life I was living'. Longing to explore her own potential, Julia was appointed writer-in-residence for Newcastle by the City Council and Northern Arts (now Arts Council England) and gave up her regular wage. As writer-in-residence, she worked with community groups and received her first commission for Tyne & Wear Theatre in Education (TiE).

Just as later in her career she tackled the subject of cancer without flinching; her earliest works for stage confronted the controversial subjects of the time including teen pregnancy and homophobia. Reflecting about this period in 2005, Julia wrote: 'My early plays were all rather worthy. I wrote about patriarchy, single mothers, bad capitalists and nice socialists, rotten men and brave women trying to find themselves.'

Newcastle City Library published Julia's first pamphlet *Small Beauties*, following a residency there in 1988. Not wishing to read alone for its launch, Julia asked friends to join her and The Poetry Virgins were born. The group was made up of Julia, Ellen Phethean, Charlie Hardwick, Fiona MacPherson and Kay Hepplewhite.'

In 1989, after separating from her husband, Julia met her life-long partner Bev Robinson through friends at NE1 Theatre Company.

Sauce and Soup: The 1990s

The success of The Poetry Virgins led Julia and Ellen Phethean to set up a small press, Diamond Twig, in 1992. It was initially established to publish work by the group. The press later championed other women writers from the North East, publishing poetry and short fiction. Diamond Twig's first publication was The Poetry Virgin's vivacious collection *Modern Goddess*. This was followed up in 1994 by *Sauce*.

A theatrical partnership was established in 1992 between Julia and Quondam, a small-scale Cumbrian professional touring company. Quondam's founder and producer Andy Booth commissioned Julia to write *Rafferty's Café* which toured England and was followed by two further historical plays *Head of Steel* and *Black Diamonds*. Julia was also prolifically crafting short stories and in 1993 won the Tyne Tees Television *Put It In Writing* short story competition for her story 'Beyond'.

Julia was central to a collective of women writers working in the North East including *Mslexia*-founder Debbie Taylor, poet Linda France and playwright Margaret Wilkinson.

Julia greatly enjoyed running workshops and the exchange of ideas with other writers was an important stimulus for her own work. Julia's friends organised productive writing retreats together in castles and cottages and provided a crucial support network when in late 1994, at the age of 38, Julia was diagnosed with breast cancer. In April 1995 she moved, with her family into the house where she would live for the rest of her life. This was in Heaton's Stratford Grove, a stone's throw from the enclave of Jesmond Vale, which features in her second novel *The Taxi Driver's Daughter*. Although her home gave her roots in Newcastle, Julia was often on the road or planning her next trip away.

A shift occurred in 1996, when Julia started 'using writing as a way of making sense' of her illness, through the play *Eating the Elephant*, about four women coping with cancer diagnoses. She wrote:

‘I always thought that the four characters were parts of me, all in conflict, but trying to find common ground.’ The play as written for touring company The Ashton Group, based in Barrow in Furness, and since then has been used by health professionals as a way of facilitating discussion about cancer.

Crocodile Soup was published in 1998, five years after she began writing the novel during an extended family trip to Freemantle in Australia. The novel was long-listed for the Orange Prize and a British best-seller which went on to be published in the United States, Canada and Australia.

Always actively involved with the North East writing scene, Julia also helped found the groundbreaking proudWORDS, which launched in Newcastle in 1999.

Posties and Public Places: 2001–2003

Newcastle’s innovative Live Theatre awarded Julia and fellow Newcastle-based writer Sean O’Brien tandem residencies from 2001 to 2003. During this productive period she wrote plays including *Sea Life*, based on the ideas of philosopher Mary Midgley and the comedic one-woman show *Personal Belongings*, which the actor Zoë Lambert took to the Edinburgh Festival Fringe for a successful run.

Julia enrolled on an MA in Poetry Studies at Newcastle University in 2001. Interviewed by *The Crack* in August 2003, she said: ‘I decided to do an MA more as a way of understanding contemporary poetry than to become a poet again. However, the course opened out a new seam in me, and I used poems to write about personal matters, and my experiences in hospitals and with doctors and healers.’

After being awarded a distinction Julia was appointed an Associate Royal Literary Fund Fellow of Literature and Health at Newcastle University. The School of English gave her a ‘lovely room’ to which her friends at the university were drawn ‘with its photographs,

postcards, maps and big sofa'. Julia commented that due to support from the English Department and Royal Literary Fund, 2002 'was the most creative year I have ever had!' Her room in the Percy Building was directly opposite the Royal Victoria Infirmary where Julia received treatment for advanced breast cancer. Here she ran a series of workshops and seminars..., often working with patients, medical students and GPs. She felt strongly that a non-medical and non-clichéd vocabulary could be used by patients to describe their pain, to help them communicate with doctors.

In September 2002, Julia began her intimate, witty and popular blog, in which she shared her thoughts on people she cared about in addition to books and exhibitions she enjoyed, travelling, and her own health.

If 2002 was Julia's most creative year, 2003 was possibly her most critically successful year. At the time, the UK's biggest and most prestigious literary prize was the Northern Rock Foundation Writer's Award run by New Writing North, which was worth £60,000 over three years. In March the prize was awarded to Julia, who noted that 'these awards are like little surges of joy and affirmation for us insecure writers'. The award funded a research trip in July to Brasil for Julia's unpublished novel *A Cure for Dying*, where she travelled from Rio to the capital Brasilia and into the mountains to visit the healer John of God.

Julia's novel *The Taxi Driver's Daughter* – the compassionate exploration of a family in free-fall when mum Louise is sent to jail – was published by Viking in August 2003 and as a Penguin paperback the following year. The critically acclaimed novel was long-listed for the Man Booker Prize and short-listed for the Encore Award given by the Society of Authors. Interviewed about the book by the *Evening Chronicle* Julia said: 'I wanted to show how even normal families are never normal.' In a review for *The Independent on Sunday* Scarlett

Thomas wrote: 'Darling's subtle method of storytelling leaves her room to do what she does best: to create the most evocative landscapes with only the lightest pencil lines. This novel does not feel crowded with ideas, yet it tackles class, family and growing up. The imagery and language seem both tightly controlled and effortless.'

Writing for *The Guardian*, Alfred Hickling tackled the London-centric perception of Julia being based in the 'provinces'. He observed: 'Darling is routinely labeled a "Newcastle writer", as though literate people on Tyneside were a breed apart. And though her novels of working class life undoubtedly belong to the great tradition of Sid Chaplin, Tom Hadaway and Alan Plater, Darling herself is not a native Geordie at all… But the great strength of her writing is its sense of place, which she often evokes with a few well-chosen smells.'

Julia had returned to writing poetry and her ground-breaking first collection of poetry *Sudden Collapses in Public Places* was published in 2003. Writing for the Poetry Book Society bulletin in autumn 2003, she observed: 'I wrote poetry in waiting rooms. I made up poems while I was having scans. Somehow this was defiant and empowering. I forgot to be a patient, I was so absorbed in another world…Writing poetry was very invigorating, especially as I had time to work on the poems, so they weren't just outpourings of anxiety. I didn't see them as therapy, more as doors into other universes.'

In early 2003, Julia had been asked to contribute to the Newcastle and Gateshead bid to become the European Capital of Culture (which Liverpool won). She also became involved in the debate about a proposed regional assembly for the North East, and although shying away from local politics increasingly felt that Newcastle had been 'hijacked' by town planners and property developers. In a prescient piece for *The Guardian* she wrote: 'I would certainly forbid the building of any more luxury apartments or offices, and prioritise studio

space and public housing. Sometimes the city centre feels like a great mouth with no teeth, filled with empty flats owned by companies.'

Apologies for Absence: 2004–2005

Julia's thoughts about Newcastle further evolved during a Newcastle Playhouse (now Northern Stage) project based on a theatre production based on *Homage to Catalonia* by George Orwell. She travelled to Barcelona in February 2004. Inspired by the Spanish anarchists of Barcelona who opposed the Nationalists during the Spanish Civil war, Julia wrote the powerful poem 'The Manifesto for Tyneside upon England' which she described as 'luddite'.

Further recognition of her achievements led to Julia being elected a Royal Society of Literature Fellow in June. At the time she was focusing on writing her second major poetry collection about chronic illness, *Apologies for Absence*.

Apologies for Absence was published in November by Arc.

The same month, Julia saw her poems from *Sudden Collapses in Public Places* set as a song cycle and performed by Zoë Lambert at The Sage Gateshead. Julia recorded *Rendezvous*, which featured her readings of six poems set to music by accordion-player Tim Dalling.

Visits to the border between England and Scotland had sown the seeds of a remarkable story, 'The Debatable Lands'. The principle character Rhona seeks silence in Reiver country after being given a Multiple Sclerosis diagnosis. Instead of peace, she discovers a noisy and restless spirit and comes to the conclusion that: 'All we can do in the face of fear is to become ungovernable.'

In development at Northern Stage was Julia's full-length musical play, *A Manifesto for a New City*, in which Julia envisioned a peaceful revolution. A new production was shown at Northern Stage in 2015, to commemorate the tenth anniversary of Julia's death.

The Poetry Cure, a significant anthology on the subject of illness, was published the month Julia died. Julia's introduction included the words:

'I believe that poetry can help make you better. Poetry is essential, not a frill or a nicety. It comes to all of us when we most need it. As soon as we are in any kind of crisis, or anguish, that is when we reach out for poetry, or find ourselves writing a poem for the first time.'

Abridged from Julia Darling's biography by Tamzin Mackie[1]

GLOSSARY (based on: Oxford Dictionary of English[2])

Georgian (георгианский) of or characteristic of the reigns of the British Kings George I–IV (1714–1830); relating to British architecture of the Georgian period, characterised by restrained elegance and the use of neoclassical styles;

community arts officer / worker someone whose job is to promote artistic activities to local groups and individuals to support their development and improve their quality of life;

writer-in-residence a writer holding a temporary residential post in an academic establishment, in order to share their professional insights;

Edinburgh Festival an international festival of the arts held annually in Edinburgh since 1947; in addition to the main programme a flourishing fringe festival has developed (**Edinburgh Festival Fringe**);

Royal Victoria Infirmary (Королевский лазарет Виктории) a tertiary referral hospital in Newcastle upon Tyne, which is one of the safest and most advanced clinics in the UK and one of the top 15 clinics in Europe;

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[1] Mackie, Tamzin. "Biography. Julia Darling: (21 August 1956–13 April 2005)". Accessed June 23, 2020. – URL: http://juliadarling.co.uk/life/biography

[2] Oxford Dictionary of English, 3rd Edition. Oxford: Oxford University Press, 2010.

Tyneside (Тайнсайд) an industrial conurbation on the banks of the River Tyne, in north-eastern England, stretching from Newcastle upon Tyne to the coast;

Geordie (джорди) a person from Tyneside; the English dialect or accent typical of people from Tyneside; relating to Tyneside, its people, or their accent or dialect.

2. Getting ready for the discussion.

a. Transcribe the following words and make sure that you know their meanings:

anti-apartheid, revered, tuition, soaring, cabaret, chaotic, Tyne and Wear, patriarchy, to confront, vivacious, stimulus - stimuli, enclave, diagnosis - diagnoses, clichéd, evocative, prescient.

b. Explain the meanings of the words and phrases given below, and reproduce the sentences from the article where they were used:

to loathe, to play truant, a turning point, gutsy, a deprived area, to long to do smth, without flinching, a launch, to champion, a touring company, prolifically, a stone's throw from, to find common ground, groundbreaking, to award a distinction, a GP, in free-fall, to evoke, to hijack, a property developer, luddite, to sow the seeds of smth.

c. Make a list of the literary awards mentioned in the article. Which ones were Julia Darling's works long-listed for and which ones were they short-listed for? Which awards did Julia Darling win?

3. Discuss the following points and questions with your groupmates:

1) How does Tamzin Mackie characterise Julia Darling's literary legacy in general? What are the main themes of Julia Darling's works?

2) How many periods does the author of the article single out in the writer's career? Characterise each one of them. What writers' and poets' collectives and groups did Julia Darling found or belong to?

3) Speak about Julia Darling's childhood. Where was she born? What kind of house was the future writer brought up in? What did it have to do with Jane Austen's legacy? Why did Julia Darling describe herself as a "runaway" and "schoolphobic"? Did her teenage experiences find any reflection in her books?

4) When did Julia Darling move to Newcastle? How did she describe the city? What position was she appointed to by the City Council? How did it influence her creative activity? What issues did her earliest works for stage deal with?

5) Tamzin Mackie mentions the fact that Julia Darling took part in organising a number of "productive writing retreats in castles and cottages". What is a retreat as a recreational activity? Find some information about writing retreats in particular and share it with your groupmates.

6) In what ways did writing help Julia Darling to embrace the fact of having cancer? What kinds of events did the writer participate in and run in order to help other people with the same diagnosis to "make sense" of their illness?

7) When did Julia Darling enroll for an MA in Poetry Studies at Newcastle University? How did she explain her purpose in doing that? What position was the writer appointed to at Newcastle University?

8) How does the article define the leading theme of "The Taxi Driver's Daughter"? What features helped the novel to win critical acclaim? What aspects of the writer's own life were reflected in the book?

9) According to the article, Julia Darling was politically-aware from rather an early age. Enumerate the main areas of her political interests and comment on them briefly. What kind of future did Julia Darling want for Newcastle?

10) The article says that Julia Darling's works "fall into the tradition of the great northern writers". Who are "the great northern writers"? In what ways did Julia Darling's prose redefine the literature about the North-East? What regions does the English North comprise? What is understood by "literary regionalism" / "regional literature"? What do you know about British regional literature? Name at least five British novelists and poets whose writing can be described as regional and say what regions they are associated with. (See the next two chapters.)

REGIONAL FICTION

Study this material about regional literature. When did it start to develop? Have you read any books of this genre? What regions are featured in them? What are the defining characteristics of regional writing? Get ready to speak about "The Taxi Driver's Daughter" as a regional novel (at the final discussion after the book has been read).

There is an opinion that in the postmodern era when cultures are formed by global interactions in the first place, local and regional identities are losing their strength and significance to the point of becoming mere "residual categories"[3]. Nevertheless, it was towards the end of the 20th century that the notion "north-south divide" took hold in humanitarian research. This term denotes not just socio-economic differences, but cultural distinctions, too. It has been concluded that Britain is characterised by its own north-south divide that can be

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[3]Tomaney, John. "Contemporary Britain and its regions" / J. Tomaney // *The Cambridge Companion to Modern British Culture*, edited by Michael Higgins, Clarissa Smith and John Storey, 79-95. Cambridge: Cambridge University Press, 2010. – P. 79.

identified by comparing political preferences and economic indexes, healthcare and housing conditions, as well as culture and linguistic landscape in the country's northern and southern parts[4].

Importance of regional identities is reflected, among other things, in the existence of literary regionalism. Broadly defined, regional writing is a kind of fiction set in a certain area of a country and paying particular attention to social, cultural, and linguistic features of the given region, as well as to its landscape and historical heritage[5].

British regional fiction is believed to have come into existence at the turn of the 18th century when Maria Edgeworth (1767–1849) published her short novel "Castle Rackrent" (1800). The book is set in Ireland before the conclusion of a formal union with Great Britain through the Constitution of 1782[6].

Another novelist credited with laying the foundations for the development of regional fiction is Sir Walter Scott (1771–1832) whose plots and imagery were largely inspired by the traditions, folklore, and history of Scotland, especially the Borders region. Besides establishing a new genre, the writer played a notable role in keeping Scotland's regional language, Scots, alive. It is a Germanic idiom whose origin can be traced to the northern branch of the Northumbrian dialect of Old English. Scots (or Scottis, as it was known back then) was the language of Scotland's royalty, law, education, and literature until the 17th century when the crowns of England and Scotland were united. Having lost its social prestige, Scots subsequently came to have a controversial

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4 "Britain's great divide". *The Economist*, April 20, 2013. URL: https://www.economist.com/leaders/2013/04/20/britains-great-divide

5 Snell, Keith D.M. "The regional novel: themes for interdisciplinary research" / K.D.M. Snell // *The Regional Novel in Britain and Ireland, 1800-1990*, edited by Keith D.M. Snell, 1-53. Cambridge: Cambridge University Press, 1998. – P. 1.

6 Cuddon, John Anthony. *A Dictionary of Literary Terms and Literary Theory* / J.A. Cuddon. Revised by M.A.R. Habib. Hoboken, New Jersey: Wiley-Blackwell, 2013. – P. 597.

linguistic status, with some contending that it is a Germanic language in its own right, and others arguing that it is a group of dialectal forms of English. Sir Walter Scott's characters expressed themselves in the vernacular of their native country, which helped to revive an interest in Scots.

It has been noted by literary theorists that using dialect as a means of recreating local colour and providing speech characterisation is one of the most recognisable formal characteristics of regional novels[7].

Among other writers who evolved the regional genre in Britain were Elizabeth Gaskell (1810–65) and George Eliot (1819–80) who set their scenes in the Midlands, and the Bronte sisters whose books are centred on Yorkshire. Other representatives of the regional canon are R.D. Blackmore (1825–1900) and Mary Webb (1881-1927), whose works are associated with Devon and the Welsh border region / Shropshire, respectively[8], and Robert Louis Stevenson (1850–94) and J.M. Barrie (1860–1937) who devoted their works to different regions of Scotland.

Although rural (and / or provincial) locales are more frequent in regional fiction, there are also major "urban" or "industrial" novels, e.g. Elizabeth's Gaskell's "Mary Barton" (1848) and "North and South" (1854-5), Charles Dickens's "Hard Times" (1854), and George Eliot's "Middlemarch" (1871-2)[9].

A Dictionary of Literary Terms and Literary Theory edited by J.A. Cuddon identifies "the four outstanding regional novelists"[10]: Thomas Hardy (1840-1928) who brought back to life the name *Wessex* in his short stories and novels set in the West Country (especially Dorset);

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[7] Foote, Stephanie. *Regional Fictions: Culture and Identity in Nineteenth-century American Literature* / S. Foote. – University of Wisconsin Press, 2001. – P. 3.

[8] Snell, Keith D.M. Op. cit. – P. 5-8.

[9] Cuddon, John Anthony. Op. cit. – P. 597.

[10] Cuddon, John Anthony. Op. cit. – P. 597.

Arnold Bennett (1867–1931) who focused his attention on the Potteries - "the five towns"; D.H. Lawrence (1885–1930) who recreated his native Nottinghamshire in his novels; and William Faulkner (1897–1962) who evoked the Deep South of the USA in his books.

The 20th century witnessed further evolution of regional writing in Britain. The 1950s-60s saw the publication of a number of novels by Catherine Cookson (1906-1998) and Sid Chaplin (1916-1986) set in South and North Tyneside. At the beginning of the new millennium the northern English theme was taken up by Julia Darling whose novel "The Taxi Driver's Daughter" (2003) recounts certain transformative events in the life of a "respectable working-class" family from Newcastle upon Tyne.

Regionalism can also be traced in British poetry. William Wordsworth (1770–1850) and the other Lake Poets are some of the most notable representatives of the poetic regional canon. Like regional novelists, William Barnes (1801-1886), a Dorset poet, and John Clare (1793-1864), "the Northamptonshire Peasant Poet", used dialect in their writings. In the 20th century this tradition was continued by Basil Bunting (1900-1985) who celebrates Northumbrian culture and dialect in his poem "Briggflatts" (1966).

The significance of representing regional identities in literature is recognised on the official level in Britain. From 1967 up to 2002 the Royal Society of Literature awarded the Winifred Holtby Memorial Prize for the best regional novel of the year. In 2003 this award was superseded by the Ondaatje Prize that is presented annually for a work of fiction, non-fiction or poetry that evokes the "spirit of a place".

NORTH EAST ENGLAND AND ITS REGIONAL IDENTITY

Study this material about the historical, cultural and linguistic background of North East England. Get ready to speak about the key aspects of the region's identity.

Literary theorists define the regional novel as "fiction that is set in a recognisable region" and demonstrates "a strong sense of local geography, topography or landscape"[11]. The author of "The Taxi Driver's Daughter" shows the reader round Newcastle upon Tyne with its streets and neighbourhoods, its institutions and public places; the book also contains references to certain changes that Newcastle underwent between the 1980s and the early 2000s.

Newcastle has traditionally been recognised as the regional capital of the North East. The first settlement in the place of contemporary Newcastle, Pons Aelius, was a bridgehead of the Roman Empire. There was a bridge over the River Tyne, a fort, and a civilian settlement as well. In 1080 Robert the Curthose, the son of William the Conqueror, founded a royal castle on the same sandstone bluff over the Tyne that was used for the Roman fort. This was the new castle that gave the city its name. Newcastle had a critical strategic importance as a fortress in every period of Anglo-Scottish conflict from Norman times to the second Jacobite rebellion. In 1239 Henry III issued a charter that established what was to become Newcastle's 750-year-long association with coal – the region's "black diamonds". In 1633 Newcastle was described as 'beyond all compare the fairest and richest town in England, inferior for wealth and building to no city save London'. Later the region's mineral wealth fuelled the Industrial Revolution that strengthened Britain's position in the world[12].

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[11] Snell, Keith D.M. Op. cit. – P. 1.

[12] "History and Heritage". Accessed January 25, 2021. – URL: https://www.newcastle.gov.uk/our-city/history-and-heritage

Nowadays Newcastle upon Tyne is the centre of the Tyneside conurbation, a populous urban area located on the north and south banks of the River Tyne. Tyneside forms a part of North East England, one of the nine official regions of England.

Although there is no actual geographic boundary between the south and the north of England, the so-called “north-south divide” has long been a fact of British life.[13]

The south, with its milder climate, attractive rural beauty and popular seaside resorts known as “the English Riviera”, has almost always been more prosperous than the north. The southern region has generally been characterised by lower unemployment rates and better housing conditions, which is especially true of the Home Counties, the area surrounding London, whose very name (“home”) emphasises the importance of London and its dominant role in Britain’s public life.

The north, in its turn, is stereotypically associated with industrial urban environments. Due to large deposits of coal and iron ore, the north played the key role in the Industrial Revolution of the 18th century. In the 19th century the Manchester area, connected to the port of Liverpool by canal, became the world’s biggest producer of cotton, and Bradford and Leeds developed into the world’s leading producers of woollen goods; Sheffield turned into an important centre for steel production, and Newcastle became known for its shipbuilding industry. In popular perception the industrial north was often associated with the image of the noisy, dirty factory. Northerners themselves, however, took great pride in their achievements and developed an energetic realism summed up in the clichéd saying “where there’s muck there’s brass” (wherever there is dirt, there is money)[14].

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[13] O'Driscoll, James. *Britain* / J. O’Driscoll. – Oxford: Oxford University Press, 2005. – P. 38.

[14] O'Driscoll, James. Op. cit. – P. 38.

The pattern of settlement in the north is different from that in the south. There is a range of hills and mountains, the Pennine Chain, going up the middle of northern England, and there are towns on either side of it, but they are flanked by steep slopes which are unsuitable both for building houses on and for any kind of agriculture except sheep farming. In general, the typically industrial and the very rural can be encountered side by side in the north where open and desolate countryside with windswept moors is never too far from the cities and towns.

In the second half of the 20th century the north of England was badly affected by the decline in heavy industry that was witnessed in continental Europe too. The level of unemployment in the north was significantly higher than Britain's average. Julia Darling gives the following description of this period in her novel: "Newcastle was full of derelict buildings and there were long queues in the unemployment offices. There was no new bridge, no mobile phones, and nobody had a computer"[15]. It is also mentioned that the city's quayside used to look like "flat wastes of demolished industries" with "the oily scum… on the Tyne", but now "shines with new money"[16]. The action of the novel takes place in the early 2000s, and it is said that new restaurants and galleries are being built, and the city is proud of its own transformation "from coal to art".

It should be pointed out that the north-south divide does not only exist in the socioeconomic sphere; it is in fact clearly identifiable in the linguistic landscape, too. English dialects are generally grouped into two major regional varieties – Northern English and Southern English. Southern English in the form of the London dialect became a source for the development and consolidation of the national standard in the 14th-

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[15] Darling, Julia. *The Taxi Driver's Daughter* / J. Darling. – London: Penguin Books, 2004. – P. 178.

[16] Darling, Julia. Op. cit. – P. 97.

16th centuries. Northern English is in general more archaic on all the levels. In the 20th century such factors as industrialisation and the development of transportation system increased internal migration which in its turn made many dialectal features mix or disappear. Later, a growing accessibility of both school and university education, as well as of mass media such as radio and television, strengthened the levelling influence of Standard English. As a result, throughout the 20th century rural dialects were showing signs of regressive development; urban dialects, on the other hand, have remained distinctive. It was the south of England where dialect levelling was the most obvious, while in the industrial districts of the centre and the north, e.g. in Tyneside, local language varieties were better preserved[17].

The dialect spoken in the Tyneside area of North East England (in Newcastle upon Tyne in particular) is known as "Geordie". The same name can be applied to people from Tyneside. The origin of this name can be explained in different ways. Basically, it is the diminutive form of "George" which used to be the most wide-spread name chosen for the eldest son in the family in the North East. As such a large percentage of the population was employed in coal mining, this name came to be used as a common noun denoting a miner / pitman and later – anyone from the North East. Another explanation of the origin of "Geordie" is that during the Jacobite uprisings of 1715 and 1745 Newcastle remained loyal to George I and later his son George II – "King Geordie", whereas other northern cities supported Jacobites.

Geordies take pride in the fact that the origins of their dialect can be traced to the Northumbrian dialect of Old English which was spoken by Angles; in this respect Geordie is a "truly English" form of the English language, unlike Southern English that goes back to the dialects of Saxons and Jutes who settled the south of England.

Geordie has distinctive features on all the levels of the system.

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[17] Бруннер, К. *История английского языка* / К. Бруннер. – Москва: URSS, 2010.

In phonetics one of the most recognisable features is pronouncing [ʊ] instead of [ʌ], e.g. *love* [lʊv]. In place of the diphthongs that developed in Southern English in the course of the Great Vowel Shift Geordies mostly pronounce monophthongs: *house* [hu:s], *town* [tu:n], *light* [li:t], *night* [ni:t], *plate* [ple:t], *boat* [bo:t], - or different diphthongs representing the intermediate stages of the Great Vowel Shift: *shine* [ʃeɪn]. Words like *chance, grass*, etc. have the vowel [æ]. -*al*- is pronounced as [a:]: *talk* [ta:k], *all* [a:l]. –*ow*- is pronounced as [a:] (*know* [na:], *throw* [θra:]) or [ə] (*window* [ˊwɪndə]). [r] can become uvular; the clear [l] is preferred to the dark [ɫ], -*ing* is pronounced as [in].

Tyneside English has some characteristic features in grammar, too. The word *us* functions as the form of the Objective Case of the first person singular (instead of *me*), which is reflected in the text of "The Taxi Driver's Daughter": *"Give **us** a hand with this suspender," grunts Nana* (p. 65). The form *me* is substituted for the standard possessive form *my*: *"**Me** heel's dropped off"* (p. 81). Geordie has the so-called "historic present" – verbal forms with the ending –*s* in the 1st and the 2nd person employed to narrate past events in a more vivid way[18]: *"I don't want her, tell you the truth; I **says** to her last night, "You can't stay", but she's stubborn"* (p. 47). Among other grammatical features one should mention specific verb forms: *telt* "told", *divvent* "doesn't", *forgetten* "forgotten", as well as double modals: *You **might could** lose it, **but***. The last example also features the use of *but* instead of *though* with the meaning of concession.

Tyneside lexis is rather archaic and recognisable, too. Some words are shared with Scots: *aye* for *yes*. Others are specifically Geordie: the verb *lern* with both the meanings of *learn* and *teach*. The most "iconic"

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[18] Hughes, Arthur, Trudgill, Peter. *English accents and dialects: An introduction to social and regional varieties of British English* / A. Hughes, P. Trudgill. – Birkenhead: Willmer Brothers Limited, 1979. – Pp. 17, 69.

Geordie word is perhaps the noun *pet* used as a term of endearment: *"Caris likes me being there, don't you,* ***pet****?"* (p. 74). The Oxford Dictionary of English says that this noun serves as an affectionate form of address[19] and characterises it as British, however, it is very frequent on Tyneside in particular[20] and is therefore perceived as typically North-Eastern English in popular culture, which is evidenced, for instance, by the name of the comedy-drama "Auf Wiedersehen, Pet" recounting the lives of construction workers from Newcastle upon Tyne who look for employment in Germany.

Examples given above show that Julia Darling relies on dialectal language means to create the image of Newcastle in the novel "The Taxi Driver's Daughter".

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[19] Oxford Dictionary of English, 3rd Edition. Oxford: Oxford University Press, 2010.

[20] Hughes, Arthur, Trudgill, Peter. Op. cit. – P. 69.

PART II. LANGUAGE PRACTICE AND ANALYTICAL READING ASSIGNMENTS

UNIT 1

Read pages 1-22 of the book[21] and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- steering wheel (1)
- trolley (1)
- tinsel (3)
- Nativity (3)
- haughty (4)
- to get round (to doing smth) (5)
- to dial a number (5)
- to peer (6)
- to stand on one's toes (7)
- furtive (8)
- prim (9)
- casserole (9)
- lavish (10)
- to top up a glass (11)
- preposterous (12)
- industrial estate (16)
- to pull up (17)
- to demolish (18)
- a bobble (20)

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[21] Darling, Julia. *The Taxi Driver's Daughter* / J. Darling. – London: Penguin Books, 2004.

- to stand out (20)
- stilettos (21)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

treacle, cul-de-sac, crease, meringue, euphoria, sleigh, sponge, bauble, unhygienic, nana, to loathe, numb, oblong, Alsatian.

3. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- дорожные работы (1)
- хлопушки, гирлянды (3)
- исполниться энтузиазма (3)
- действовать кому-л. на нервы (4)
- ходить взад и вперед (4)
- неожиданный посетитель (5)
- барабанить пальцами по чему-л. (6)
- бронежилет (7)
- хлопнуть дверью (7)
- кого-л. распирает от любопытства (8, 10)
- едва сдерживаться (9)
- растрепанные волосы (10)
- ахнуть от удивления (10)
- с видом / выражением победителя (14)
- до него не доходит, ему не понятно (16)
- бессмысленное выражение лица (17)
- приукрасить случай / событие (21)

4. Grammar. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- Caris <u>would have preferred</u> a real tree but her mother, Louise, <u>wasn't having</u> it. (3)

- "Where's Mum? ... She <u>should have been</u> back ages ago." (4)

- She feels as if her head <u>is about to</u> burst open. (10)

- "<u>May</u> our troubles soon <u>be over</u>!" (12)

- "I'm sorry, I <u>shouldn't have done</u> it." (12)

- He doesn't <u>bother answering</u>. (15)

5. Give the four forms of these irregular verbs and learn them:

to tread (4), to bleed (4), to kneel (7), to sweep (7), to slide (7), to bite (8), to steal (9), to burst (10), to spill (10), to hit (12), to dig (15), to sew (21).

6. Distribute the words given below into synonymic pairs and groups:

to stalk (13), to crave (1), to plod (6), to trudge (8), to sashay (10), to stamp (12), to arrest (6), a nut (21), to apprehend (7), a fruitcake (21), to long for (1).

7. a. The reader is told that Stella is learning lines from "Macbeth". Who is the author of this play? What historical events is it based on?

b. Comment on the grammar of the question that Stella asks Caris: *What art thou doing?* How does the author describe Stella's choice of vocabulary? What is Caris's way of speaking like? How do the differences in speech correlate with the differences between the two sisters' characters in general and their respective attitudes to studying in particular?

8. Comment on the regional and socially marked features in some characters' speech. What is their function in the text?

- "Yes, let's not talk about it now, pet," he says. (9)

- "It's stress, pet lamb," she rasps, inhaling loudly on her cigarette. "It's your father and them taxis. Teenagers. Christmas." (11)

- "She wasn't right in the head," Nana Price mutters. "I've read about it in magazines. It's like a disease. Stress, syndrome, somethin'." (11)

- "Well, Caris, sweetheart," she sighs, "I expect she'll get put on probation, or somethin' like that, and mebbes pay some sort of fine." She frowns, confused. (11)

- "She just needs a holiday, that's all. Louise, d'you hear me? What you need is holiday somewhere nice, pet. Do you want a hand?" (11)

9. What do the following proper names belong to? Look them up and be ready to discuss the information with the group: Fenwick, Northumberland Street, Jesmond, the Tyne Bridge, the Redheugh. **What function do they perform in the text?**

10. What situations or characters do the following sentences refer to? What stylistic devices are used in them?

1) Mac drives like a man in a pot of treacle. (1)

2) He wraps her ten-pound note around the others with a rubber band holding them in a tight coil, and roars out of the airport, on to the fast ring road, with the sky ahead of him turning bright pink, and the trees sticking up in fierce black fingers (...). (2)

3) His car gallops along like a horse let loose on an endless beach (...). (2)

4) The city ahead is a heap of twinkling jewels. (2)

5) She likes annoying Stella; it's like scratching an itch. (4)

6) "You'll just make things worse," Stella says, wielding her dustpan as if it's a dagger. (8)

7) Stella and her mother have always been close, like birds on a perch. (10)

8) Lately he finds himself trying to fill the silences, afraid that at any moment he will fall into the morose pit that Louise has dug for him, with its accusing voices and hot rushes of lava-like shame. (16)

9) "Again!" **c**a**ckl**es Jeannie, ma**k**ing the **r**adio **r**a**ttl**e with her **h**oarse, **h**erba**l** **l**augh**t**er. (17)

10) ... And Caris sucking her hair and looking at him as if he's a wall she'd like to demolish (...). (18)

Reference (based on: "Stylistics" by I.R. Galperin[22])

Alliteration is the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words.

Epithet a stylistic device based on the interplay of emotive and logical meaning in an attributive word/phrase or even sentence used to characterise an object and pointing out to the reader (...) some of the features of the object with the aim of giving an individual perception and evaluation of these features.

Simile is a stylistic device that draws a comparison between two different objects belonging to different classes but having something in common. Simile includes formal elements expressing comparison, e.g. *like, as if*, etc.

Metaphor is a stylistic device built on the interplay of primary and contextual meaning based on the similarity of two notions.

Metonymy is a stylistic device built on the interplay of primary and contextual meaning based on the contiguous association of two notions.

[22] Galperin I.R. Stylistics / I.R. Galperin. – Москва: Высшая школа, 1981.

11. Find examples of Julia Darling letting the reader in on Caris's thoughts. How does the author introduce the character's inner speech into the text? What lexical and graphic means serve to set it off against the background of her own and other characters' uttered speech and the author's words?

12. Read the following passage aloud phonetically and translate it into Russian in writing: from "Caris begins to hurl..." to "my mother is a thief" (p. 8).

13. Speak on the following points and answer the questions:

1. Which character is introduced in the first chapter? What does the reader learn about them? What is their job? What does the reader learn about their family?
2. What time of the year is it?
3. What are Caris and Stella doing? What kind of visit do they get? What kind of news is brought to them? How does each of the girls react to it?
4. What new character is introduced in the chapter "Brussels Sprouts and Toasts"? What happens during the family dinner? How does each member of the family behave during the dinner?
5. Comment on the title of the chapter "Lovely Girls"? How does it relate to what is described in the text?
6. What does Caris experience after the rumours about her mother start spreading?
7. Based on the part of the story that you have read so far, who is the main character of the book in your opinion?

14. Make a summary of one of the chapters in Unit 1 (12-15 sentences; the teacher distributes the chapters among the students).

Glossary

to indicate (1) - включить поворотник, дать сигнал поворота
her voice has a catch in it (5) - она говорит с запинкой
to badger (5) - донимать, не отставать (с расспросами и т.д.)
to change gear (7) - переключить передачу
to put smb on probation (11) - освободить условно
Do you want a hand? (11) - Тебе помочь?
hard graft (12) - тяжелый труд
sleeping policeman (15) - "лежачий полицейский"

UNIT 2

Read pages 23-43 of the book and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- to dread smth (23)
- plaintive (24)
- dignified (24)
- complicit in smth (24)
- a busker (26)
- an edifice (26)
- precarious (27)
- an assault upon smb (28)
- a barrister, a solicitor (29)
- a previous conviction (29)
- a shrine (31)
- a settee (31)
- a donkey jacket (32)

- malice (33)
- agile (37)
- to wink at smb (37, 38)
- to loll (40)
- to get lost (41)
- to root through smth (43)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

aerosol, to wrench, plait, crumb, jersey, phlegm, lingerie, morose, quayside, dungeon, wicked, altar, paedophile, wrought iron, sombre, chef, lichen.

3. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- покрыться льдом, обледенеть (23)
- детектив (сыщик), одетый в штатское (25)
- пешеходная зона (26)
- закованный в кандалы и находящийся за решеткой (27)
- верил, что в итоге все будет хорошо (29)
- пристраститься к алкоголю / запить (30)
- погрузиться во что-то / быть поглощенным (занятием) (31)
- развязывать шнурки (на обуви) (34)
- грудная клетка (34)
- тебе не мешало бы помыться (35)
- иссохший / сморщенный человек (36)
- освежитель воздуха (36)
- указательный палец (38)
- пешеходный переход (38)
- разжать кулак (40)
- радио было включено на полную громкость (41)

4. Grammar. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- They look innocent standing there, as if they are going to a civic event, or posing for a wedding photograph. (24)

- Without it she feels lighter, as if she could float anywhere, do anything. (24)

- Now she feels invisible, as if she hardly exists, as if she is filling up the cracks between people. (26)

- Her mouth opens and won't close. (27-28)

- He wishes that he had never had children, nor met Louise. (30)

- She wishes he would come back. ... She wishes she hadn't laughed. (30)

- Look at you. What would you have done if I wasn't here! (42)

5. Give the four forms of these irregular verbs and learn them:

to shut (24), to spit (25), to swear (25), to split (26), to hang (27), to smell (33), to lend (35).

6. Distribute the words given below into thematic groups:

to snigger (24), to plod (24), to tinkle (25), clunk (26), to twang (26), sulkily (29), gloomy (29), gasp (31), to squawk (34), to peer (36), to hobble (38), glumly (38), to squint (41), to chuckle (42).

7. Give synonyms (=) and antonyms (≠) to the following words:

to concentrate =, ≠ (23), to hover = (25), perfume = (29), adolescent = (31), belly = (36), ordinary =, ≠ (39), to plead = (42).

8. Comment on the regional and socially marked features in some characters' speech. What is their function in the text?

- "Oh, come on, then," says Layla. "Nice to see you, Caris. Thanks for lendin' us the cash." (35)

- "I must go, darlin'. Caris has just come in all covered in mud. She must be.." Nana Price squints at Caris, "poorly, I think." (41)

- "Why's that, petal?" (42)

- "He won't mind, will he, pet?" says Nana Price, squeezing a teabag into a cup. (42)

- "Why not, lovey?" (42)

- "Geroff," snaps Caris. (42)

Whose utterances are these? Does the usage of regionally and socially marked linguistic features correlate with the speakers' age and educational and social background? In what way is this correlation shown in the novel?

9. Read the following passage aloud phonetically and translate it into Russian in writing: from "She slowly wanders through the store..." to "...the silver in her cutlery drawer" (pp. 25-26).

10. Speak on the following points and answer the questions:

1) Comment on the title "Judgement Day". How do Louise and Mac behave in front of their daughters in the morning before the trial? What about the girls themselves? What kind of role is Stella trying to assume?

2) Where does Caris go after her parents have left for the court? Comment on the sentence "She wants to let Louise know that she understands". Where does Caris go after Fenwick's? What is her impression of the city?

3) What is the outcome of the trial? What did Caris and the rest of the family expect? What influenced the judges?

4) Describe Mac's feelings after he breaks the news to Caris and sees her reaction.

5) What happens to Caris in the Vale? Whom does she meet there?

6) Describe Mac's new acquaintance. For what purpose does the author introduce this new character, in your opinion?

7) Whom does Caris meet when she comes home from the Vale? Comment on the sentence "Nana chuckles, remembering countless fights, involving shoes, hair, nail files, black eyes, some of them fairly recent".

11. Make a summary of one of the chapters in Unit 2 (12-15 sentences; the teacher distributes the chapters among the students).

UNIT 3

Read pages 44-64 of the book and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- felt-tip (44)
- a hag (out of a fairy story) (46)
- to ward off (insomnia) (47)
- a ring road (48)
- to conspire (48)
- mirthlessly (48)
- to be given to smth (49)
- remorse (49)
- false teeth (50)
- a camp-bed (51)
- to tremble (52)
- a charver (55)
- a register (57)

- to wince (58)
- rusty (59)
- deferentially (61)
- pew (62)
- piously (63)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

staccato, margarine, increasingly, futon, euthanasia, growl, giddy, fascist, halt, tableau, abuse - to abuse, eau-de-Cologne, bruise, sandwich, to frown, tedium, aertex.

3. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- провести для кого-л. экскурсию (по зданию) (44)
- тональный крем, размазанный по лицу, как маргарин (45)
- закатить глаза (46)
- ей вот-вот исполнится семьдесят (47)
- они думают, что ты им что-то должен (47)
- она узурпировала / захватила телевизор и ванную (48)
- не поймите меня неправильно (48)
- довольный тон (49)
- загнать кого-л. в угол (52)
- загадать желание (53)
- не твое дело (54)
- слащавый разговор (59)
- его захлестнули эмоции (62)
- собирать средства / деньги (63)

4. Grammar. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- "Good," says the woman. "I'll get that ordered for you straight away." (44)

- "I mean, I'd rather go into a home than depend on people." (47)

- "They need pruning out; just leave the healthy independent ones!" (48)

- She wishes that she had told her more detail. (49)

- "Haven't you got some homework to do? You don't seem to have done any lately." (58)

- "I am going home!" - "Where would that be?" (61)

5. Give the four forms of these irregular verbs and learn them:

to tear (45), to wake (46), to feed (46), to speed (48), to fling (49), to stride (49), to swing (53), to light (54), to lead (59).

6. Distribute the words given below into thematic groups:

to croak (45), stubborn (47), shoulderblade (50), upper arm (50), gruffly (51), to gurgle (45), grudgingly (51), to wince (58), inconsiderate (47), belly (50), to cringe (58), to grunt (51).

7. Give synonyms (=) and antonyms (≠) to the following words:

to guard = (44), enormous =, ≠ (45), inconsiderate =, ≠ (47), misery =, ≠ (48), boxroom = (51), unwillingly=, ≠ (56), greasy = (53), shabby =, ≠ (61).

8. Comment on the regional and socially marked features in Mac's and Nana's speech. What is their function in the text?

- "Aye. Mebbes a futon." (47)

- "I don't want her, tell you the truth; I says to her last night, "You can't stay", but she's stubborn." (47)

- "She's only thinks about herself." (47)

- "Oh, aye, but I mean in theory." (48)

- "There's too many old people, if you ask me," he says. (48)

- "Bring us a cup of tea, will you," whines her nana from the boxroom. (51)

9. Read the following passage aloud phonetically and translate it into Russian in writing: from "The next day, ..." to "She smells of hairspray" (p. 46).

10. Speak on the following points and answer the questions:

1) Does Stella notice any changes in the way people treat her at school after her mother has been sent away to prison? How does she behave?

2) How does the reader learn about Mac's feelings towards his mother-in-law? What are these feelings like?

3) What does Louise write in her letters to Stella and Caris?

4) How does the atmosphere in the family change after Louise's conviction? Does Mac spend much time with his daughters? What about Nana Price?

5) Describe Caris's new acquaintance? How did they first meet?

6) Do Layla and Margaret leave Caris alone? Does Caris try to take revenge upon the bullies? What does she do?

7) Comment on the title of the chapter "Confession". What happens in it?

11. Make a summary of one of the chapters in Unit 3 (12-15 sentences; the teacher distributes the chapters among the students).

UNIT 4

Read pages 65-85 of the book and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- to show up (65)
- trainers (66)
- a compartment (67)
- to recall (68)
- DIY (70)
- righteously (71)
- bemused (72)
- nosy (74)
- a takeaway (75)
- brittle (78)
- opulent (78)
- driveway (79)
- tarmac (81)
- crossly (83)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

rancid, settee, guinea, sceptre, sawing, Dalmatian, magnolia, vaguely, wrapper, languorous, coiffured, to devour, bald, petite.

3. a. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- возиться с чем-л. (65)
- переключать каналы (65)

- искать что-то в кармане / копаться в кармане (66)
- ей хочется что-нибудь сломать (67)
- вопль отчаяния (68)
- "паутинка" / лесенка / детский "городок" (на игровой плащадке) (70)
- поправлять макияж (70)
- этот, как его там зовут... (71)
- тереть глаза (74)
- свернуться калачиком на диване (78)
- затушить сигарету (80)
- Кэрис вмешивается (82)
- передать трубку (84)
- втягивать живот (85)
- радоваться чужому горю (85)

b. Translate the sentences into English in writing using the active expressions from Units 1-4.

1) Исполнившись энтузиазма по поводу приближающегося праздника, мы купили хлопушки и развесили по дому электрические гирлянды.

2) Джон говорил с видом победителя, и это действовало слушателям на нервы. Не мне одной казалось, что он приукрасил события о которых рассказывал.

3) Радио было включено на полную громкость, но Робин его не слышала, потому что была погружена в собственные раздумья.

4) Тед расхаживал по комнате взад и вперед. Он видел по бессмысленным выражениям на лицах, что суть его слов не доходила до присутствовавших, и едва сдерживался от того, чтобы хлопнуть дверью и уйти.

5) Рон чувствовал себя загнанным в угол, но все равно верил, что в итоге все будет хорошо.

6) Не поймите меня неправильно, но я не хочу отвечать на этот вопрос. Это только мое личное дело.

7) Джейн захватила контроль над телевизором, и теперь невозможно спокойно посмотреть ни одну передачу - она без конца переключает каналы!

8) Не надо тереть глаза, ты же только что поправила макияж!

9) Джулиана настолько захлестнули негативные эмоции, что ему хотелось что-нибудь сломать.

10) Ну и что ты закатываешь глаза? Кто сказал, что тебе все что-то должны?

4. Grammar. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- The front door clicks open.

"That will be Stella," Nana says smugly. (66)

- Caris wishes Stella would stop acting like she knows everything. (67)

- "We should wait until Dad gets back," she says. "What's he supposed to eat?" (67)

- She won't brush her hair, either. (70)

- Mac wishes he was going alone. (70)

- She shouldn't have got caught. (71)

- Mac won't stop stroking his head as he locks the taxi. (72)

- She wishes she had a gun, and could shoot them. (78)

5. Give the four forms of these irregular verbs and learn them:

to ride (69), to lie (69), to breed (71), to dream (72), to spit (74), to shrink (83).

6. Distribute the words given below into synonymic pairs and groups:

wrinkled (66), to snap (67), lined (70), to bristle (71), to snipe (71), to totter (72), to shuffle (72), to quip (77), to stagger (81), to snigger (82), to sneer (82).

7. Identify regional features in Nana's speech and comment on them. What is their function in the text?

- "Give us a hand with this suspender," grunts Nana. (p. 65)
- "Darlin'!" she shrieks. "How ya doin'?" (73)
- "Caris likes me being there, don't you, pet?" says Nana brightly. (74)
- "Aye, I'm helping, like," says Nana sweetly. (74)
- "Caris? Lovey? Is that you?" (81)
- "What are you doing, pet lamb?" (81)
- "Me heel's dropped off." (81)
- "Put these on for us, will you, Caris, pet lamb?" (81)

8. What situations and characters do the following sentences refer to? What stylistic devices are used in them? What is their function in the text? Which ones generate a comic effect?

- "Have a toffee," offers Nana in a fudgy voice. (65)
- Stella would like to knock Caris unconscious with the washing-up brush but instead she holds it like a sceptre and looks superior. (66)
- Then Mac comes into the kitchen carrying a loaf of sliced bread as if it's a dead rabbit that he's just caught. (67)
- He turns up the radio and Caris stares out of the window at the hard shoulder, and the misty **fields filled** with dishcloth-grey sheep and huddles of morose cows. (72)
- ... Caris drags Nana back along the path, singing her sherry-fuelled songs. (82)

9. Read the following passage aloud phonetically and translate it into Russian in writing: from "They are shown into a large room..." to "She ignores the question" (pp.72-73).

10. Speak on the following points and answer the questions:

1) Comment on the conversation involving Stella, Caris, Nana and Mac (pp. 68-69).

2) What do you make of the final paragraph of the chapter "Fish and Chips"? Why are the last lines italicised?

3) Describe the prison visit. How does each of the characters look and behave? Why does Caris put on "the dirtiest clothes she can find, and refuse to change them"? What do the family-members speak about with Louise? How does the end of the visit go?

4) What happens on Sunday morning? What in your opinion is the main reason why Caris "wags off" school?

5) Why does Caris look for George? How does George feel about his parents? Are there any similarities to Caris's feelings about hers? Whom do Caris and George encounter in the Vale?

6) What happens after Louise's call? What is Caris determined to do? Why does she think that she is "not a nice person"?

11. Make a summary of one of the chapters in Unit 4 (12-15 sentences; the teacher distributes the chapters among the students).

UNIT 5

Read pages 86-106 of the book and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- threadbare (86)
- to sniff (86, 87)
- diligently (87)
- a (slight) lisp (87)
- posh (89)
- to mess about (91)
- to humiliate (93)
- bladder (93)
- indelible (95)
- alert (97)
- to expel smb from smth (97)
- to scrawl (100)
- an allotment (100)
- bray (101)
- a jigsaw (103)
- scuffed (103)
- a quid (103)
- a clairvoyant (104)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

ragged, sigh, vehemently, concrete, bough, <u>dumb</u>, <u>jewel</u>, rugged, suite, chauffeur, <u>to comb</u>, Glasgow, the Outer Hebrides, wrist, wound, <u>abrasive</u>, Majorca, crooked.

3. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- классный журнал (посещения) (86)
- его пожирает любопытство (87)
- Кэрис входит в роль (88)
- Ни за что! (89)

- внушать страх (93)
- перелетные птицы (94)
- от отчаяния (95)
- опухшее / одутловатое лицо (95)
- ком в горле (95)
- поджечь что-либо (97)
- а что плохого в том, чтобы... (99)
- застегивать пуговицы (101)
- думаю, это - выгодная покупка (103)
- передай своему папе привет от меня (105)

4. Grammar. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- "I wish I'd passed my exams," says Mac. "I wouldn't be a taxi driver now if I'd listened." (87)
- He never thought he would drive a taxi for eighteen years, but that's what he's done. (98)
- She starts to climb the tree, her feet slipping on the bark, up to the sitting place from which she first saw George, and then further. (101)

5. Give the four forms of these irregular verbs and learn them:

to shine (96), to cling (100), to stick (103), to bend (103), to lean (106).

6. Give synonyms (=) and antonyms (≠) to the following words:

meekly =, ≠ (87), incarcerated = (88), flaky =, ≠ (89), clipped = (94), discordant =, ≠ (101), to lurch = (104), to adorn = (106), to marvel at smth = (106).

7. Identify regional features in some characters' speech and comment on them. What is their function in the text?

- "Has she left you with the bairns?" (104)
- "That's never little Caris, is it?" (104)
- "Canny," mumbles Caris. (105)
- "Why aren't you at school, pet?" (105)
- "I'm sorry about your mam." (105)
- "Be seeing you, pet," Mrs Featherly says. (105)

8. What kind of professions are "tree surgeon", "warden", "(council) gardener"? (88)

9. What are the terms for pairs of words like the ones given below? Explain their meanings:

to bark (about dogs) = bark (of a tree)

a wound (noun) = wound (verb, past indefinite)

a bough (of a tree) = to bow (by way of greeting or showing respect)

10. Read the following passage aloud phonetically and translate it into Russian in writing: from "She presses her body against a branch..." to "... that George would be hers for ever" (pp. 101-102).

11. Speak on the following points and answer the questions:

1) Describe Mac's school visit. Comment on the sentence: "Caris wonders if any of these men could manage in her world".

2) How do passers-by react to George hanging more shoes in the oak tree? How does the boy feel sitting high up above the ground and being able to see beyond the city?

3) What is the next step that Layla and Margaret take in their "campaign" against Caris? Comment on the title of the corresponding chapter. Why does the author move the focus from Caris to Louise and vice versa several times? What kind of effect does this create?

4) Comment on Mac and Degna's conversation.

5) When does Caris meet George next time? Where do they go? Whom do they meet there?

12. Make a summary of one of the chapters in Unit 5 (12-15 sentences; the teacher distributes the chapters among the students).

Glossary

Casualty (98) - отделение реанимации / интенсивной терапии

a Venus fly-trap (100) - венерина мухоловка

UNIT 6

Read pages 107-130 of the book and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- a rank (107)
- to savour (108)
- self-sufficiency (108)
- instant (coffee) (110)
- to despise (111)
- to drawl (111)
- stubble (111)
- possessed (112)

- dashboard (113)
- a stick insect (114)
- a joint (114)
- a rodent (116)
- to get stoned (116)
- painkillers (118)
- a still life (119)
- monosyllabic (121)
- to slur (124)
- to moulder (127)
- to spell smth. out (130)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

scarce, osteopath, ache, suede, divorcee, camouflage, cretin, ornate, bidet, austere, chandelier, duvet, servile, maudlin, lewd, rheumy, haggard.

3. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- увлеченный / погруженный в книгу (108)
- глаза на мокром месте (109)
- докучать кому-то требованиями (112)
- приступ гнева (112)
- сломать руку (116)
- испытывать жалость к самому себе (118)
- одежда, сшитая на заказ (120)
- разрядить атмосферу (121)
- проблеск надежды (122)
- пачка хрустящих купюр (125)

- замалчивать / игнорировать что-либо (129)
- спасательный жилет (130)

4. Grammar

a. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- *She might as well have set fire to this house*, he thinks, *the damage she's done*. (110)

- Passengers become dark shapes behind his head, their voices badgering him with questions and commands. (117)

- That day, she heard a door slam and the high register of Mrs Farrish's voice calling out in the hallway. (123)

- She'd felt as if she was owed it. (125)

- But even if she did tell Caris to behave herself, that men are only after one thing, that there is plenty of time to have babies, Caris wouldn't listen. (129)

b. Comment on the way the plural forms of these words are built:

weirdo - weirdos (115), wino - winos (124).

5. Give the four forms of these irregular verbs and learn them:

to swell (110), to spit (112), to swear (117), to sink (123), to stink (125).

6. Give synonyms (=) and antonyms (≠) to the following words:

wistfully = (107), idly =, ≠ (107), to bellow (112), overpowering = (114), deliriously =, ≠ (118), mean = (122), tiddly =, ≠ (123), hilarious =, ≠ (129).

7. Identify regional features in this character's speech and comment on them. What is their function in the text?

- "Get us some water, pet," she gasps, and Caris fetches her a glass. (128)

8. On page 108 there is the sentence "In the evenings, when the girls sat on the settee eating their tea, he would outline his plans..."**. Why is tea "eaten"? Does the word *tea* only denote a type of drink in English? How many meanings does it have?**

9. What is the term for pairs of words like the following? Give their meanings: to **row** (up rapids, 108) - to have a **row** with smb. (109).

10. What situations and characters do the following sentences refer to? What stylistic devices are used in them? What is their function in the text?

- He lies upstairs on his bed, with the curtains half closed, the radio muttering next to him on the bedside table, **d**ozing **d**eli**r**iously, **dr**eaming of **r**oa**d** blocks and motorway **pile-up**s and **pl**ates of buttery s**p**aghetti. (118)

- She... was neatly brushing the black boot, holding it like a baby in the crook of her arm. (123)

- She's nearly finished her painting. The lettuce is a vast, veined miracle against a blue background. Louise puts her brush into a pot of water and **w**atches the **w**ater **cl**oud from **cl**ear to blue. (126)

- She liked nothing more than to pursue a handsome man, running him to ground liked a hound chasing a fox. (129)

11. Read the following passage aloud phonetically and translate it into Russian in writing: from "The art room ..." to "... filling up the spaces in rooms" (pp. 119-120).

12. Speak on the following points and answer the questions:

1) What are the main topics for conversation among Mac's colleagues? Do they plan to stay in their jobs for the rest of their lives? Comment on the sentence "*I'm never going to get out of this*, thinks Mac". What was his life like when he had backache? What did the other family members do?

2) What is described in the chapter "Home"? Comment on the sentences "Caris sees a man in crumpled brown trousers looking down at her. ... *He looks like a taxi driver*, she thinks callously" and "He can't think what to say to this young woman in his kitchen". Whom do the two characters see in each other? What is the conclusion to the incident between them?

3) Why is the chapter in which George's past is revealed entitled "Stick Insects"? What kind of role has George been playing in Caris's life so far? What doesn't she know about him?

4) What is road rage? Who / what causes rage in Mac?

5) Compare the flashbacks in chapters "The Rank" and "Shade and Light". How is the same period in the life of the family (when Mac had a bad back) is presented to the reader from Mac's and then from Louise's perspective? Who was Louise's employer? Why was Louise fired from her cleaning job? What does lettuce symbolise in the chapter?

6) Comment on the title of the chapter "Love Bites". What new traits does the reader see in Nana's character? What do we learn about Louise's father?

13. Make a summary of one of the chapters in Unit 6 (12-15 sentences; the teacher distributes the chapters among the students).

Glossary

an MOT (107) - Ministry of Transport compulsory annual test (техосмотр)

bus lane (117) - полоса для общественного транспорта

traffic queue (117) - затор на дороге

UNIT 7

Read pages 131-155 of the book and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- lighthearted (131)
- to startle (132)
- plaintive (133)
- overall (133)
- primly (134)
- to bring oneself to do smth (135)
- to limp (136)
- persevering (137)
- clutch (137)
- to gulp (140)
- to presume (140)
- civil (142)
- to adjust (143)
- sulky (145)

- to stand out (145)
- to size smb up (146)
- an arcade (147)
- a football pitch (150)
- a palaver (152)
- to lose it (154)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

thread, roughly, to dilute, quadrangle, dumbly, to glower, foliage, to salute, abyss, brogue, moccasin, mongrel, straight, violinist, warrior.

3. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- полоса препятствий (131)
- залысина / плешь (134)
- косметолог (134)
- ее кожа пропиталась запахом еды (136)
- для него невыносимой была мысль о... (137)
- наводящий / зондирующий вопрос (138)
- взять кого-то под руку (139)
- загадать желание (142)
- одежда сидит на нем хорошо (145)
- она смотрит в камеру, надув губы (146)
- от этой баллады ей хочется плакать (148)
- нервно дрожащие руки (151)
- переломный момент в жизни (155)

4. Grammar. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- The two girls sit as far away as possible from each other in the back, <u>each staring</u> out of opposite windows. (131)

- "I'm here, <u>aren't I</u>?" says Caris (...). (134)

- Some art students paint some boots bright colours and throw them up into the branches, <u>so that they look</u> like fruit. (142)

- <u>It's something to do with</u> the way he holds his head, as if he is superior. (145)

- ...George is caught out of focus, his <u>eyes half closed</u>, his <u>expression</u> slightly <u>alarmed</u>. (146)

- Mr Fortoba <u>would rather not</u> sit down. (151)

- You <u>might as well</u> sit and wait. (151)

5. Give the four forms of these irregular verbs and learn them:

to shrink (133), to creep (133), to burst (139), to wind (143).

6. Give synonyms (=) and antonyms (≠) to the following words:

thunderous = (135), agitated =, ≠ (135), tangible = (137), mournfully =, ≠ (138), airily =, ≠ (148), to shun = (155).

7. Identify regional features in these characters' speech and comment on them. What is their function in the text?

- "Good," he says. "Canny." (137)

- "No one here but me, petal," croaks the old woman, patting her hair straight. (151)

8. a. On page 131 there is the sentence "Mac pulls up, and Stella jumps out of the car and runs to join a group of girls with identical ponytails and <u>sixth formers'</u> shaved legs"**. What stage of secondary education is the sixth form? How old are sixth formers?**

b. On page 134 the book says, "They end up just like their parents, living in a <u>Tyneside terrace</u> with an Alsatian barking in the

hallway, standing at the doorway with a baby on their hip, telling the milkman to come back for his money next week". **What kind of life is described here? What are the social and financial implications?**

c. Comment on Mac's words about his wife: "Christ, sometimes she speaks in an American accent". **What does speaking in an American accent show in the situation he describes?**

d. "She keeps her old Brownie uniform and every certificate she's ever won." **Who are Brownies?**

9. Read the following passage aloud phonetically and translate it into Russian in writing: from "One day, ..." to "... like a thoroughbred mare" (p.143-144).

10. Speak on the following points and answer the questions:

1) Why does Mac decide to drive the girls to school? How does each of them behave when they arrive? How does Mac feel? Comment on the metaphor: "He watches her walking, alone, towards **the open mouth** of the school".

2) Describe Caris's day at school. Does she meet the bullies? What kind of talk does she have with Mr Fortoba? Whom does he resemble to Caris in his attempts to say something meaningful to her? What is Louise's tea break like? Does she have the same feelings as Caris?

3) What happens to different characters in the chapter "Driving Degna"? Why does the author juxtapose these events and scenes?

4) Are Caris and George the only people who hang shoes on the "shoe tree"? What has the tree become for the local people? Comment on the irony of Stella making her wish to the tree.

5) What do Caris and George do while "hanging around town"? What does George suggest doing? Why does Caris reject his idea? How does he react?

6) Comment on the title of the chapter "The Visitor". How do the events described in it influence the lives of the characters? What does Caris make her form teacher think about?

11. Make a summary of one of the chapters in Unit 7 (12-15 sentences; the teacher distributes the chapters among the students).

UNIT 8

Read pages 156-177 of the book and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- to emerge (156)
- fare (156)
- boot (156)
- doleful (157)
- an eye-patch (159)
- to sit up (159)
- a tracksuit (163)
- a bunk (164)
- exposed (165)
- a satchel (165)
- smug (165)
- a cubicle (165)
- an easel (168)
- to slap (170)
- indignant (171)
- despair (171)

- vigour (173)
- upholstery (173)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

to chew, Ikea, partition, ward, aerobics, receipt, trifle, sequin, bowl, eiderdown, epitaph, solemnly, growl, womb, to wreck, translucence.

3. a. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- беспомощно блуждать (156)
- чувство облегчения (157)
- грозить кому-л. кулаком (158)
- полуфабрикаты (158)
- с меня хватит, больше я этого не потерплю (162)
- сердечный приступ (162)
- ходить на курсы (163)
- он запнулся, не договорив (163)
- положить трубку (167)
- за тебя стыдно / от тебя - один позор (171)
- я тут ни при чем (173)
- она словно отгородилась невидимым забором (175-176)

b. Translate the sentences into English in writing using the active expressions from Units 5-8.

1) Мою подругу пожирало любопытство, и она задавала один наводящий вопрос за другим.

2) Глаза у Лоры были на мокром месте, она начала говорить: "С меня хватит, больше я этого не...." Но к горлу подступил ком, она запнулась, не договорив, и положила трубку.

3) В приступе гнева Алан прокричал: "Не смейте больше докучать мне своими глупыми требованиями!" - и погрозил им кулаком.

4) И его угрозы не внушают Вам страха? Некоторые люди способны сделать что угодно от отчаяния.

5) За целый день, проведенный у плиты, не только ее одежда, но даже и ее кожа пропиталась запахом еды.

6) Я смотрела на нервно дрожащие руки моей сестры и думала о том, что, наверное, она загадала желание и надеялась, что тот самый переломный момент в ее жизни наконец-то настанет.

7) Хватит барахтаться в жалости к самому себе! У меня тоже бывает ощущение, что жизнь - это полоса препятствий... Но, кажется, появился просвет надежды.

8) Одежда, сшитая на заказ, обычно сидит хорошо.

9) Мысль о том, что у него могут появиться залысины, была для Брайана невыносимой, поэтому он обращался к многочисленным врачам и косметологам.

10) - Что плохого в том, чтобы снова обратиться к Лили за помощью?

- Ни за что! В прошлый раз она чуть не довела меня до сердечного приступа.

4. Grammar. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- Nana wobbles to her feet, her hair sticking up, her cardigan misbuttoned, and makes it to the door. (160)

- Caris comes into the room, her eyes swollen, her hair tangled. (161)

- "I didn't think you liked art," says Mac.

"Neither did I." (169)

- "You should have thought of that before you went out nicking shoes, shouldn't you?" (170)

- He wishes that Louise would cry and beg him not to leave her. (171)

- Margaret might just as well have thrown herself into the middle of a minefield. (176)

5. a. Give synonyms (=) and antonyms (≠) to the following words:

pregnant = (156), to recall = (157), dictatorial =, ≠ (158), tangled = (161), bony =, ≠ (165), frothy = (166), desirable =, ≠ (166), arty = (168), superior =, ≠ (170), to snap = (176).

b. What is the stylistic status of these words? What function do they perform in the book? Give stylistically neutral and opposite-coloured synonyms to them: lad (169), to nick (170).

6. In the chapters there are a number of words denoting different ways of speaking and using one's voice: to hum (156), to carp (156), to moan (157), to snap (157), to drone (158), to snarl (160), to squeak (160), to chime (160), to grumble (169), babble (169), to snort (173), to chirrup (175). **What are their meanings and Russian equivalents? Are they positive or negative (or neutral) in connotation? What is their role in the text?**

7. Identify regional and / or socially marked features in this character's speech and comment on them. What is their function in the text?

- Carol teases her. "What do you think this is," she says, "the friggin' Slade?" (168)

8. What situations and characters do the following sentences refer to? What stylistic devices are used in them? What is their function in the text?

- Louise kept on stroking the sofas and chairs as if they were animals in a zoo. (156)
- One day you just turn bright red and keel over, and wake up in a hospital ward with your chest covered in those plugs and an oxygen mask like an elephant's trunk over your nose. (163)
- She doesn't know what love is really. She knows that, whatever it is, neither of them have attended to it very much lately. *It's like a garden*, she thinks, *that no one cares for. In the end it's just thistles and dandelions*. (164)
- His father answers with a voice like porridge. (166)
- Mac looks guilty, like a dog that's just eaten a pie. (169)
- Mac feels his voice getting louder, rising above the murmuring sea of visitors. (170)
- Stella senses the character of Lady Macbeth rising in her veins. (176)

9. Read the following passage aloud phonetically and translate it into Russian in writing: from "While Caris..." to "... wakes up feeling sick" (p.172-173).

10. Speak on the following points and answer the questions:

1) Comment on the title “Flatpacks”. It is not used in the text of the chapter, how is it connected with the events? Has Mac’s typical behaviour as a driver changed? How does he feel after hearing about Mr Fortoba’s visit?

2) What does Mac actually make / do in “Mac makes tea”? What does the Nana make of the way Mac and Stella speak to her? What does Mac say to Caris? How do they both act and feel during the conversation? What does Mac recollect from his past?

3) What is Louise’s day like? What is she thinking about? Does Caris finally go to school after her father gives her an ultimatum? Comment on the sentence “She wishes that she was lost but she also wishes that someone would find her”. Why does she call George? How does he answer?

4) What does Mac declare to Louise during his visit? Did he really mean what he said? What is the real need / wish behind his words? How has Louise changed since she was put into prison?

5) How does George behave at home? Describe his relationships with his parents. What are their plans for him?

6) What side of Stella's character is introduced to the reader in the chapter "Stella, Margaret and Layla"? Does Stella's perception of her sister change after the conversation with Margaret and Layla?

11. Make a summary of one of the chapters in Unit 8 (12-15 sentences; the teacher distributes the chapters among the students).

UNIT 9

Read pages 178-199 of the book and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- petite (178)
- hunched (178)

- to insert (179)
- a daffodil (181)
- waspishly (181)
- a sign (183)
- a lawn mower (184)
- a Tupperware box (185)
- assertive (186)
- to clap (186)
- secure (188)
- arrogant (189)
- a well (191)
- groggy (193)
- to fall out (195)
- lung cancer (196)
- insurmountable (198)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

lager, dingy, cyberspace, pint, anarchic, gnarled, innards, <u>gilt</u>, to shove, maple, <u>to wrap</u>, <u>to crease</u>, ochre, bronchitis, haemorrhoids, <u>obese</u>.

3. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- в порыве щедрости / широким жестом (179)
- работать сверхурочно (181)
- камера наблюдения (181, 194)
- где ты был так долго? (183)
- на улице безлюдно (183)
- листать журнал (184)

- выражение озабоченности (189)
- укорениться (191)
- я ее видеть больше не могу (191)
- она пошла по опасной дороге (193)
- засучить рукава (194)
- хорошая взбучка - вот что ей нужно (197)

4. Grammar. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- But there is no stopping Ned. (182)
- It takes them all morning to load the shoes into a wheelbarrow and take them to the dump, leaving the tree stripped of everything but a few misshapen buds. (182)
- How should I know? (193)
- They make cheese on toast, and watch other families crumbling on soaps. (195)
- It's the kind of pub that should be done up with pine tables, and serve tapas, but which isn't and doesn't. (199)

5. Give the four forms of these irregular verbs and learn them:

to strike (186), to slink (190), to sting (190), to slide (191), to spit (191).

6. a. Give synonyms (=) and antonyms (≠) to the following words:

dingy =, ≠ (178), permission =, ≠ (181), to beware (183), to swathe (186), loose =, ≠ (189), to tumble (191), shrill =, ≠ (193), lardy = (197).

b. What is the stylistic status of these words? What is their function in the text? Give stylistically neutral and opposite-coloured synonyms to them: tiddly (178), goofy (184).

7. In the chapters there are a number of words denoting different types of shoes and the materials they are made of: strappy platforms, kitten heels, suede lace-ups, slingbacks, walking boots, Wellingtons, denim mules, brogues, patent-leather slippers, espadrilles, trainers, tennis shoes (p. 182). **What are their meanings and Russian equivalents?**

8. Identify the regional and / or socially marked features in these characters' speech and comment on them. What is their function in the text?

- "Give us that bag," says George. (190)

- "You all right, pet?" (192)

- "I'll go home by meself," says Nana, knowing that Mona will take the huff, and not caring. (197)

- "Speak friggin' English!" barks Nana, as they resume their conversation but in whispers. (197)

9. Read the following passage aloud phonetically and translate it into Russian in writing: from "Outside, George carries..." to "...sinks again into unconsciousness" (p.199).

10. Speak on the following points and answer the questions:

1) What does Mac hope to achieve by giving his daughters mobile phones? What else does he plan to do?

2) What happens to the shoe tree?

3) Where do Caris and George meet? How does George's mood change throughout their date? What about Caris? What kind of house have they found and what do they do to it?

4) Does Mac find anyone at home when he returns after the match? What does he do? How do Mac and Stella spend the evening? What and from whom does Mac learn about Caris?

5) What does Nana Price busy herself with in the meantime? How does she feel about her own and Caris's affairs?

6) Comment on the titles of the chapters "Falling" and "Broken". How do Caris and George learn about what has been done to the tree? Does George help Caris in the critical situation? What and who is she being compared to by the author in the last chapter?

11. Make a summary of one of the chapters in Unit 9 (12-15 sentences; the teacher distributes the chapters among the students).

UNIT 10

Read pages 200-224 of the book and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- to snore (200)
- to trap (201)
- mean (adj.) (202)
- demeaning (202)
- protruding (203)
- a stray (203)
- officiously (204)
- truancy (205)
- retort (206)
- righteously (207)
- RVI (208)
- incongruously (209)
- a mite (210)

- raw (211)
- to wince (213)
- uncomplicated (215)
- to concuss (217)
- inept (221)
- valiantly (224)
- inaudibly (224)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

lettuce, bowels, to wander, affronted, ranch, ornate, nicotine, psychiatrist, to scowl, diamanté, gibber, deluge, crescendo, monochrome.

3. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- замкнутое / ограниченное пространство (200)
- бесплатный сыр - только в мышеловке / ничто не дается просто так (201)
- телеведущий (202)
- моя дочь пропала (203)
- неприятная ситуация (204)
- сидеть, закинув ногу на ногу (204)
- сказать невзначай (206)
- к его облегчению (209)
- расправить покрывало (213)
- зарабатывать на жизнь (215)
- рисовать (закорючки) на полях (215)
- неблагополучная семья (где есть домашнее насилие) (216)
- соответствовать образу / вписываться в образ (221)

4. Grammar. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- Shall I get Mr Farrish? (203)

- She sticks a needle into Caris's arm and pulls out a vial's worth of bright-red blood. (213)

- She wants to know where George is, but doesn't dare ask. (213)

- "Where's my clothes?" she says. (214)

- "There's always kids down in the Vale, drinking," says Caris. (217)

- "Don't go getting drunk again." (217)

- He smells of some kind of cheap hotel soap, and Mac longs for him to get out of his car so that he can be alone again. (222)

5. Give the four forms of these irregular verbs and learn them:

to leap (208), to bleed (210), to shave (213), to creep (214), to wring (214).

6. Give synonyms (=) and antonyms (≠) to the following words:

terse =, ≠(203), meek =, ≠ (206), to bolt = (206), to wail = (211), ashen = (213), resonant = (214), grim =, ≠ (217), to respond = (222).

7. Identify the regional and / or socially marked features in these characters' speech and comment on them. What is their function in the text?

- "I dunno," says Caris. (217)

- "There's always kids down in the Vale, drinking," says Caris. (217)

- "Aye," Mac grunts. (222)

8. a. What situations and characters do the following sentences refer to? What stylistic devices are used in them?

- ...Louise shuts her eyes again and tries to sleep, but keeps seeing her youngest daughter, calling to her, as if she's trapped somewhere. (201)

- There's a man's gravel tones, speaking in short sentences, and a woman, her sentences trickling like rivers around the man's terse words. (203)

- The nurse quietens them as if she's a conductor stilling an allegro. She answers in a stage whisper. (208)

- Nana hears the sound in her dreams, like a siren calling through a fog. ...She sits up, her arms stretched out, like the fugurehead of a ship, and sees only the landing carpet. (211)

- The future appeared like a Roman road, straight and uncomplicated. (215)

- ... A dark grey deluge of rain reaches a crescendo. (222)

b. Comment on the interplay between the characters' inner speech and their pronounced speech as well as the author's words in the chapters under analysis in Unit 10.

9. Read the following passage aloud phonetically and translate it into Russian in writing: from "At home Nana falls asleep..." to "...so that they stand in a line" (p. 210-211).

10. Speak on the following points and answer the questions:

1) Comment on the title of the chapter "Louise Wakes Up". What does she "wake up" from? How did she use to perceive herself and her family? What has changed?

2) Describe Mac's visit to the Farrishes. Has he met them before? How does he feel in their house? Do the Farrishes understand Mac as a parent? How does George behave?

3) Describe Mac's, Stella's and Nana's reaction to the news that Caris is in hospital.

4) What do Nana and Stella do while Mac is at the hospital with Caris?

5) How does Caris feel waking up in the hospital ward? What do they discuss with Mac?

6) Comment on the title of the chapter "Replenishment". What is being replenished?

7) What is Caris doing at home? Describe Mac's day at work.

11. Make a summary of one of the chapters in Unit 10 (12-15 sentences; the teacher distributes the chapters among the students).

Glossary

skirting board (209) - плинтус

sheet lightning (222) - рассеянная вспышка молнии; зарница

UNIT 11

Read pages 225-245 of the book and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- to drown smth out (226)
- a spell (227)
- a filling (227)
- a smiley face (228)
- discreet (229)
- dismissive (229)

- a facial (229)
- reprieved (232)
- calloused (235)
- to throttle (236)
- to shudder (236)
- to mop smth up (237)
- to seduce (238)
- to sulk (239)
- paraphernalia (241)
- shepherd's pie (242)
- to rev up (242)
- befuddled (244)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

breath, to dial, mahogany, worm, ylang-ylang, to immerse, to crouch, to glisten, rigid, tureen, labyrinth, carcass.

3. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- папа посадил ее под домашний арест (225)
- она грызет ногти (226)
- Луиза не понимает, о чем это Кэрис говорит (226)
- не уходить / не сходить с места (228)
- поехать автостопом на север или на юг (230)
- копаться, перерывать в поисках чего-л. (231)
- ее голова кружится (232)
- она сказала смирившимся тоном (233)
- ... с этой... как её там (237)
- ей, наверное, было скучно до чертиков (237)

- он меня отверг (238)
- выследить кого-л. (238)
- Кэрис идет через комнату на ощупь (241)
- озабоченным тоном (244)

4. Grammar. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- Shouldn't he be at home with you? Can't you remember? (226)
- "What, and left me there?" (231)
- She feels drained, and wishes that George had hugged her, or said something loving. (231)
- ... He suddenly thinks how unimportant Louise's crime is. How he wouldn't care if she'd stolen all the diamonds in Newcastle. (236)
- Caris feels her way to the door catch, trying to pull at a freezing bolt, but it won't shift. (240)
- "I wish you wouldn't smoke," she says. "It's filthy." (244)

5. Give synonyms (=) and antonyms (≠) to the following words:

to scuttle = (226), to yell = (227), stuffy =, ≠ (228), dismissive =, ≠ (229), din = (230), waifish = (231), harsh =, ≠ (233), to tilt = (235), to stammer = (236), freezing =, ≠ (239), dank =, ≠ (240), to do a runner = (243).

6. Identify the regional and socially marked features in these characters' speech and comment on them. What is their function in the text?

- "Goodbye, Degna," he calls. "Give us a ring if you need a lift anywhere." (238)
- "I couldn't help it, pet," says Nana, and she folds back into the chair. (243)
- "I was like Caris," says Nana. "I was the same. I didn't listen to no one. Look where it got me." (244)

- "It's no use, pet lamb," rasps Nana. "Let her go." (244)

- "Don't leave me, pet," she pleads, turning her befuddled head to Stella. (244)

7. Identify stylistic devices used in the following sentences and comment on how they work to reveal the characters' emotions:

- His father shouts at him, as if George is in the army. George hardly hears him. His words slip away like water down a plughole. George is bored. Caris has gone. He feels as if he has lost something interesting. Something that filled up the endless, dingy days. (230)

- "Are you coming or not?" he shouts. *His body is a hard stick*, she thinks. (232)

- Outside, in his taxi, Jeanie is calling to him like an aged seabird trying to track down her young. (238)

- George circles the square, ranging about like a dog looking for a rat. (240)

- Above her the moon is a buttery yellow ball in the sky, half wrapped in clouds. (245)

8. Read the following passage aloud phonetically and translate it into Russian in writing: from "They drift along..." to "That's it" (pp. 239-240).

9. In the chapter "Taking Degna home" Degna says: "Telling me. Northern bullies! They think they know everything." (233) **What kind of stereotype concerning people from northern England is exemplified here?**

10. Speak on the following points and answer the questions:

1) Describe the communication that takes place between Louise and her daughters. How does she feel about Stella's letters? What does she say to Caris on the phone?

2) What happens to George in the meantime? Why does Caris phone him? What kind of plan do they come up with?

3) Describe the incident that takes place between Mac and Degna. What does it lead to for both of them?

4) Where do George and Caris go? Describe the house that they have found.

5) What happens in the chapter "Stella makes a wish"? Is it the first time she's made a wish to the shoe-tree?

11. Make a summary of one of the chapters in Unit 11 (12-15 sentences; the teacher distributes the chapters among the students).

UNIT 12

Read pages 246-264 of the book and do the tasks given below.

1. Active Vocabulary. What are the meanings of the following words? Learn them. Reproduce the situations from the text in which they are used:

- dismal (246)
- haphazard (247)
- blade (249)
- banister (250)
- to squeal (250)
- gag (252)
- bizarre (253)
- to strew (254)
- secluded (254)

- to hack (255)
- apparition (258)
- taut (262)
- to thrust (262)
- banks of daffodils (263)
- dilapidated (263)
- to squirm (264)

2. Transcribe the following words and explain their meanings in English. Give the derivatives of the underlined words:

<u>gauge</u>, frisson, <u>quilt</u>, strewn, terracotta, <u>sulphur</u>, <u>lunatic</u>, to guffaw, ethereal, chorus, to whoop, <u>hymn</u>.

3. a. Find the English equivalents for the following phrases and words in the text. Use them in sentences and situations of your own:

- усиленная / армированная дверь (246)
- И как я здесь оказалась? (249)
- лоскутное одеяло (251)
- любоваться на себя в зеркало (253)
- клетчатое одеяло (254)
- ощущать собственное превосходство (255)
- осушить бокал (256)
- осколки стекла (257)
- топнуть ногой (258)
- налитые кровью глаза (258)
- набирать силу / становиться сильнее (258)
- его вызвали искать ветра в поле (258)
- полицейская камера (259)
- навязать что-то кому-либо (261)
- он начинает с чистого листа (262)

b. Translate the sentences into English in writing using the active expressions from Units 9-12.

1) - Твоя племянница пошла по опасной дороге! Она больше не вписывается в тот образ, который поддерживала много лет.

- Не понимаю, о чем ты говоришь.

2) Бесплатный сыр - только в мышеловке, так что хватит листать журналы, засучите рукава и работайте!

3) Дочь Уайтов пропала. Ее друзья говорят, что она собиралась поехать автостопом то ли на север, то ли на юг....

4) В порыве щедрости Джошуа разрешил нам не работать сверхурочно всю неделю.

5) Теперь, когда я начинаю свою жизнь с чистого листа, я никому не позволю мне ничего навязывать.

6) Проведя с ними почти неделю в замкнутом пространстве, я больше просто не могу их видеть!

7) Джордж посмотрел на меня налитыми кровью глазами, и я поняла, что его гнев все набирает силу.

8) "Где же ты была так долго?" - спросила мама озабоченным тоном.

9) Хорошая взбучка - вот что ей нужно! И вообще, после такой выходки придется посадить ее под домашний арест.

10) К облегчению родителей, Том наконец-то стал сам зарабатывать на жизнь.

4. Grammar. Comment on the underlined words, phrases and structures. Translate the sentences into Russian in writing.

- Nana stumbles and falls sideways on to the armchair, looking ridiculous as she struggles to stand up, her legs sticking up in the air. (247)

- She looks reptilian, her wrinkled neck emerging from a white nightdress. (251)

- "She <u>won't keep</u> still." (251)

- "<u>I wish you'd speak</u>," he says, sulking. (253)

- They climb into the familiar warmth of the taxi, but now it's silent, <u>with no Jeannie to interrupt the peace</u>. (259)

5. a. What thematic group do the following words and expressions represent? Explain their meanings in English: dashboard, speedometer, gear stick, hand brake, windscreen, steering wheel (246), to hoot one's horn (247), to reverse (254), to turn the engine off (259), ignition, to check out the indicator, accelerator, to indicate, to swerve (264). **Why does the author describe the process of driving in a detailed way in the corresponding extracts?**

b. In the chapters there are a number of words denoting different ways of walking and moving around: to scuttle (250), to stumble (251), to stride (252), to slither (254), to amble (255), to pad (256), to bound (256), to tiptoe (256), to scarper (258), to hobble (262), to toddle (263). **What are their meanings and Russian equivalents? What aspects, besides movement itself, does each of these verbs characterise: speed, manner, sound? What role do the words play in the text?**

6. Give synonyms (=) and antonyms (≠) to the following words:

unemployed = (246), filthy =, ≠ (246), throng = (247), dull =, ≠ (249), intricate =, ≠ (254), ludicrous = (255), to flinch = (255), bedraggled = (258).

7. Identify regional features in Nana's speech and comment on them.

- "She waited until me back was turned and then she left. So then Stella goes. No one listens to anything I say!" (247)

8. Identify stylistic devices used in the following sentences and comment on how they work to enhance the tenseness of the situation and to reveal the characters' emotions:

- When Mac answers she whispers to him like a child lost in the night. (250)

- The first thing she sees is the old woman's eyes, huge and glittering and terrified. (251)

- "You're useless. I have to do everything round here," says George, grabbing the old woman's leg in his hand as if it's a stray branch that needs tying down. (252)

- George picks up the knife and contemplates it, as if it's his only ally. (252-253)

- He looks bizarre, like an animal in human clothes. (253)

- ...Suddenly George is yanked away and she sits up to see Mac, shaking his head, holding George by the scruff of his neck, like he's a dog. (257-258)

- The laughter becomes a wave of hilarity, filling the room. (258)

- And all her hair has been cut off, revealing a thin, strong face, like drawing the curtains back in a darkened room so that everything is suddenly very clear. (261)

- She wants to whoop and giggle, to run about like a yelping puppy, but she wants to cry as well. (263)

9. Read the following passage aloud phonetically and translate it into Russian in writing: from "Caris walks past him..." to "... an immense wardrobe" (p. 251).

10. Speak on the following points and answer the questions:

1) What kind of decision does Mac make in the chapter of the same name? What was Nana Price about to do when Mac arrived home

and why? Is there any change in the way Mac treats his mother-in-law? Why does this change occur?

2) What happens in the house that George and Caris have broken into? Who does it belong to? In what form do George's mental problems finally manifest themselves? Who saves the situation? Comment on the way the author shifts the focus of attention back and forth between what is going on in Mrs McPhee's house and how Mac, Nana and Stella are trying to find Caris?

3) Why does the tree of shoes reappear in the chapter "Dawn"? Why does the author capitalise the name of the tree on page 260?

4) Describe what happens in the last chapter. Does the author give any hints as to the future of Mac's family? Comment on the title of the chapter.

11. Make a summary of one of the chapters in Unit 12 (12-15 sentences; the teacher distributes the chapters among the students).

SUPPLEMENT

1. Read the following two reviews of "The Taxi Driver's Daughter" that were published in the British newspaper *The Guardian* in 2003, soon after the first publication of the novel.

What aspects of the novel do the authors of the reviews focus on? Do the two reviews contain similar or different interpretations and evaluations of Julia Darling's book?

Use these materials while getting ready for the final discussion of "The Taxi Driver's Daughter".

a. I HAD THAT LADY MACBETH IN THE BACK OF MY CAB[23]

Julia Darling's eye for detail makes *The Taxi Driver's Daughter* a delight, says **Geraldine Bedell**

Sun 27 Jul 2003

In many ways, The Taxi Driver's Daughter is a slight novel: the story of 15-year-old Caris and her family told in a manner that verges on the absurdist: drily comic, with an eye for the ridiculous. Something tumultuous does happen: Caris's mother is sent to prison for stealing a shoe from Fenwicks (actually, the prison sentence was for hitting a policeman with it). But since Caris is an adolescent, her preoccupations are elsewhere, or seem to be. She is more bothered about Layla and Margaret, who knock her down, then throw her shoes in a tree, and with George, the posh boy with whom she hangs around when she's meant to be at school.

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[23] Bedell, Geraldine. "I Had That Lady Macbeth in the Back of My Cab" / G. Bedell // *The Guardian*. July 27, 2003. URL: https://www.theguardian.com/books/2003/jul/27/fiction.features3

Julia Darling's writing is so inventive and quirky that this slender material becomes a delight, charming and original. From the first sentence - 'Mac drives like a man in a pot of treacle' - you can tell you're in the hands of someone with a sharp eye for the strange, tangential detail that makes the picture. The characters of The Taxi Driver's Daughter don't call upon us to feel passionately for them but they do demand our understanding.

Mac, Caris's father and the taxi driver, is a wonderful study in vulnerability. Stella, his elder daughter, lives up to her name by playing Lady Macbeth (none of the family attends) and being chosen to represent the school at a national science conference. She is both a point of reference in an inarticulate world for the reader and hugely annoying. This probably sounds pretty depressing. And it's true that all the characters, to varying degrees, struggle to assert themselves or even to articulate their desires (which are many, but confused). Caris's mother reflects that she and her younger daughter are similar: 'Both desiring things they don't even have words for.'

It's also true that the book has bleak moments, when the fragility of the family is exposed. But, fundamentally, this is a comedy. For all her faults, Caris is vigorous and vivid with a conviction that she must be entitled to better treatment than she's getting.

The Taxi Driver's Daughter just happens to be a comedy about something very sad: wanting things and not having any idea how to get them.

b. WAITING FOR THE BIG FARE [24]

[24] Hickling, Alfred. "Waiting for the Big Fare" / A. Hickling // *The Guardian*. October 27, 2003. – URL: https://www.theguardian.com/books/2003/oct/04/featuresreviews.guardianreview12

Alfred Hickling enjoys *The Taxi Driver's Daughter*, Julia Darling's bleakly hilarious tale of life in Newcastle

Sat 4 Oct 2003 01.43 BST

The next time your day is blighted by a belligerent taxi driver, spare a thought for what the chap behind the wheel might be going through. His wife could be in prison. His alcoholic mother-in-law might have taken up residence on his sofa. His daughter may be a truant who spends her days stealing shoes and throwing them into a tree. No wonder Mac, the morose Tyneside cabbie at the heart of Julia Darling's novel, doesn't feel like making cheerful conversation about the weather.

The creation of Mac is a remarkable piece of empathy. Minicab drivers usually rank somewhere below cockroaches in most people's sympathetic esteem, but Darling manages to detect the humanity in bad-tempered middle-aged men and their motors. She seems to truly understand their frustrations, their lumbar problems and their inconclusive conversations about sleeping policemen, students, bad drivers, the price of osteopaths and failed plans to get out of taxi driving.

If Darling so finely encapsulates the cabbie's dull sense of injustice, it may be that she is entitled to a little of her own. This follow-up to her fine debut, Crocodile Soup, made it on to the Booker longlist, but narrowly missed the cut. She did collect the Northern Rock Foundation award, which actually pays out more than the Booker, but is limited to writers in the north- east of England - and herein lies the problem. Darling is routinely labelled a "Newcastle writer", as though literate people on Tyneside were a breed apart. And though her novels of working-class life undoubtedly belong to the great tradition of Sid Chaplin, Tom Hadaway and Alan Plater, Darling herself is not a native Geordie at all, having been brought up in the house in Winchester where Jane Austen died.

Darling has announced that her next novel will be set partly in Brazil, which may placate those critics who imply that she ought to get out more. But the great strength of her writing is its sense of place, which she often evokes with a few well-chosen smells. We get olfactory flashes of Mac's cab, which reeks of "slowly-chewed extra-strong mints, coat linings, used five pound notes and other people's shower gel"; of the foetid taxi office blend of "body odour, plastic and old carpet" and the instantly identifiable school whiff of "tedium and chips".

Darling also has the knack of packing vast expanses of back-story into one, well-loaded image. This is how we are introduced to Mac's wife Louise: "Meat and vegetables appeared on plates, bedrooms got Hoovered, there were holidays, arguments. Her purse bulged like any other mother's purse, bulky, fingered and packed with supermarket vouchers and spare change." That unwieldy purse contains practically everything you need to know about Louise - her reliability, her practicality - everything, in fact, that her family has always taken for granted, until she astonishes them all by getting prosecuted for stealing a shoe from Fenwicks.

Six months' imprisonment for the theft of a display shoe seems a little harsh, until we discover that she subsequently walloped a policeman with it. But Louise's bewilderment at the moment of the theft is as nothing to the bewilderment of her family which follows. Mac turns into a taxi-driving automaton, forever orbiting the city in hope of the "big fare" that will take him as far from home as possible. Stella, his eldest daughter, becomes manically obsessed with preparations for her role as Lady Macbeth in the end-of-term play. But the main focus of the story is Caris, the youngest, whose separation from her mother causes her to become increasingly truculent and unpredictable.

Instead of going to school, Caris falls under the dubious influence of George, an untrustworthy boy with behavioural problems from the posh houses across the park. Together they adopt a totemic tree, and begin decorating its branches with stolen shoes.

Gradually the shoe tree acquires symbolic significance. Other people begin to make their own offerings. A council worker instructed to clear its branches is reluctant to do so, reasoning that the tree satisfies a communal longing for ritual in an age which has abandoned religion. Most tellingly, someone is heard to grumble: "They wouldn't take it down if someone from fucking London had done it."

Having settled in Newcastle in the days when the Quayside was an oily wasteland, Darling is ambivalent about the city's new status as a cultural magnet. Mac's only encounter with art involves getting stuck in a tailback behind a lorry carrying a giant, bronze sculpture of a banana - a neat image for the native suspicion of the city's much-trumpeted regeneration projects.

The irony is that Tyneside has a deep and distinguished literary heritage which long predates its new-found fascination with the visual arts. Darling should be prized for belonging to that tradition, rather than marginalised as a provincial novelist. The Taxi Driver's Daughter proves that Darling is not a talented Newcastle writer, but a bleakly hilarious social commentator who happens to live in Newcastle.

2. Read the following article written by Julia Darling and published in *The Guardian*. What kind of future does the writer envision for Newcastle upon Tyne? Do any of the ideas expressed in the article surface in "The Taxi Driver's Daughter"?

MY KIND OF TOWN[25]

Julia Darling

Sat 11 Sep 2004 09.05 BST

Think creatively, and a regional assembly might just revive the north-east.

Power always seems to end up in the hands of people who have the ability to sit for long periods in stuffy, badly decorated rooms - one reason why I have never been involved in local politics. But lately I have become rather outspoken.

This could be because I have a chronic illness, and ill people can generally say whatever they like (the word invalid comes to mind), or just because, in the north-east, the campaign buses are out, and we are discussing the idea of a regional assembly, and it seems as good a time as any to be utopian and demanding. Also, the Yes campaign in the north-east (which Tony Blair and John Prescott came to support in Middlesbrough yesterday) is actively involving poets, artists and musicians as part of its campaign and for the first time I am being invited to read my poetic manifestos at political meetings along with other poets.

The north-east is in a state of manifest change, but increasingly I feel as if my city, Newcastle upon Tyne, has been hijacked by town planners and property developers who don't care about the greater horizon or whose view they block.

When I first moved here, 25 years ago, there were no tourists. The train screamed through Newcastle station on its way to Edinburgh, and we trudged on, in semi darkness, unobserved. Now new hotels, multi-storey car parks and shopping malls grow up like Japanese knotweed, and sightseeing buses trundle up and down Grey Street on their way to our glittering quayside.

[25] Darling, Julia. “My Kind of Town” / J. Darling // *The Guardian*. September 11, 2004. – URL: https://www.theguardian.com/politics/2004/sep/11/society.localgovernment

This bland kind of tourism depresses me. If it were down to me, I would encourage visitors rather than tourists, and I would give them very little information, no brochures or brown signs. People would have to find out what was going on by talking to residents. They would have to engage with a place. Visitors would want to come here because it was different, not just another destination on a glossy map.

I would like the regional assembly to give the city back to its artisans - not just "artists" in the middle-class sense of the word, but anyone who made things with their hands: cake-makers, welders, embroiderers, poets, blacksmiths, shipwrights, gardeners. The north-east has a rich history of making, and I would like to fill the city with the sounds and smells of creativity, instead of whiffs of Starbucks coffee and the sounds of demolition.

There are many buildings I remember that I would like to rebuild; lost cinemas, alleys and lanes. I would certainly forbid the building of any more luxury apartments or offices, and prioritise studio spaces and public housing. Sometimes the city centre feels like a great mouth with no teeth, filled with empty flats owned by companies, and the terrible ambience of lonely, temporary businessmen.

I also want the assembly to make the north-east an America-free zone, with no McDonald's, KFC, or any other ugly chain. I want to applaud the particular and the unrefurbished; ancient sweet shops, chaotic electrical suppliers, tattered pubs with beautiful views, fish sellers at North Shields, Jackie White's market in Sunderland. I want my city centre to be memorable, unlike any other.

Broadly, things would be smaller, more intense and individual. There would be no lavish municipal firework displays or corporate events. The artist Joan Miro believed that we could only be truly cosmopolitan if we studied the place where we lived, our family histories and the stories of the past. Everyone should be taught the history of their street from an early age. We should treasure local foods, chip butties and Craster kippers, stotties and pease pudding, and Gregg's cheese and onion pasties.

I also think we should introduce the idea of an afternoon nap for all workers, which has been proved to help productivity. The afternoon in the city would be dreamy and quiet. Live music would replace muzak.

Everyone is very polite when I start speechifying. Obviously I have no concept of economics, of the complex issues facing town planners. But where are all the visionaries? If Letchworth Garden City could be built as a vegetarian city with no butcher's shops, why can't the north-east make some radical decisions about its landscape and community, and dare to take a stand against homogeneity?

Opinionated ill people are unlikely to attend long boring meetings, and I doubt if many artists or visionaries could stand the bureaucracy of local government, but I will still be voting for the regional assembly. The No lobby is so, well, negative, and from where I am standing, what have we got to lose?

Julia Darling is a poet and novelist; her latest collection is Sudden Collapses In Public Places; her latest novel is The Taxi Driver's Daughter.

www.juliadarling.co.uk

3. Choose one of the topics listed below and prepare a speech for the final discussion of the novel with the group.

1) The title of the book and its meaning. The taxi driver, Mac, has two daughters, which one is referred to in the title and why? Who is the main character of the book? Is this the kind of personage many readers are likely to identify with?

2) Family and its role in the lives of the characters. Mac's family: Louise, Stella, Caris, Nana Price - what do they do for each other during Louise's imprisonment? The Farrishes. Compare the two families. What can destroy a family? What can bring people back together?

3) The problem of bullying and its representation in the book. Bullies and their victims. Bullying in schools. What makes a person become a bully? Speak about Layla and Margaret, and George. How do they choose / find their victims, and how do the victims behave?

4) Social issues and their representation in the book. People and their jobs. Mac's plans to have his own business. The difficulty of getting out of a menial job. Caris's prospects in life in case she keeps "wagging off" school. Caris's teacher, Mr. Fortoba, and his perception of his own job.

5) The image of shoes / footwear in the novel. The tree of shoes and its symbolism. Who creates it? Who destroys it / clears it of shoes? What happens next? Give other examples of books (or films) in which the image of shoes or clothes plays a special role. Compare "The Taxi Driver's Daughter" with them.

6) Louise and her crime. What made Louise commit a theft? Was the result of the trial predictable? Describe her life in prison. Does she go through any personal / psychological transformation due to the punishment?

7) The idea of love and loyalty / faithfulness in the book. Speak about parental love as represented in the book - Mac and Louise and their daughters, the Farrishes and George. Speak about the idea of romantic love in the novel - Mac and Louise, Caris and George, Mac and Degna. Comment on Mac's intention to divorce Louise. When and why does he give it up? How quickly does Louise perceive those changes in his attitude?

8) Houses and homes in the novel. Speak about the houses belonging to Mac, the Farrishes, the doctor's family. How do their descriptions correlate with the atmosphere in the families living in the them?

9) The finale of the novel. Speak about the way the story ends. Was the finale expected or unexpected for you and why? What lessons have the characters learned? Is their family life likely to change after the trial they have gone through?

10) The composition, style, and language of the novel. Identify the main parts of the composition: exposition, rising action, climax, falling action, denouement / resolution. When and why does the author use flashbacks and flash-forwards? Characterise the narration technique. What is the ratio of the author's and the character's speech? What stylistic devices does the author employ predominantly (epithets, metaphors, similes, repetitions, etc.)? What is the role of regional and socially marked linguistic features in the book?

11) "The Taxi Driver's Daughter" as a regional novel. What city is the action set in? How frequently are the city and the region referred to in the text? What are the functions of these references? How does the author create local colour in the book (regionally marked language, descriptions of the city, social issues, and people's daily lives, etc.)? Comment on the author's own attitude to the North of England. How is it reflected in the book?

12) Humour in "The Taxi Driver's Daughter". How significant is the humorous element in the book? How does the author balance drama with humour and create a humorous effect (the choice of words, stylistic devices, etc.)? Who among the characters provides comic relief more often than the others?

13) The image of Newcastle upon Tyne in "The Taxi Driver's Daughter". It has been pointed out by literary theorists that Julia Darling's novel combines fairytale elements and topographical accuracy. Do your own research to find out what places and institutions

mentioned in the book really exist in Newcastle. Is there a shoe tree anywhere in the city? What is the story behind it?

14) What aspect of the novel do you find to be the most important one? Suggest your own topic.

Your speech on the chosen topic should be prepared in the written form and be at least two A4 pages long.

Begin by making an outline following a three-component structure with an introduction, a body, and a conclusion. In the **introduction** you should state the topic and enumerate the points you are going to make in the speech; in the **body** you are supposed to explain each of the points (sub-topics) in greater detail providing some evidence or examples to support your words; in the **conclusion** it is necessary to recap on the key points of the speech and emphasise the main idea.

Be sure to use the necessary parenthetical words, linking and transitional devices.

Introducing the topic:

We will be looking at/ identifying/ discussing...
There are three key points I'll be discussing...
I would like to begin by..., and then I'll move on/ proceed to...
We'll be covering... from two points of view/ perspectives...
This presentation/ speech is divided into two/ three/ four parts...
Now that I've given you the outline, let's begin with...
My first point is concerned with...
To get started, let's look at...
I’d like to direct your attention to…

Shifting between similar points:

In the same way... / Likewise... / Equally... / Similarly...

This is similar to...

Another reason/ argument in favour of ... is...

Switching between conflicting ideas:

Conversely... / Despite this... / However... / On the contrary... / Even so...

Nonetheless... / Nevertheless... / Notwithstanding the fact that...

On the other hand...

Surprising though it may seem...

Now let's consider...

We can't ignore...

Let’s return to...

We briefly spoke about ... earlier; let's look at/ analyse it in more depth now...

More importantly... / Primarily...

Balanced against…

Showing cause and effect:

Therefore... / Thus... / Consequently... / Hence...

As a result... / For this reason...

This is significant because...

Repeating your arguments / points:

In brief…

As I have noted / As has been noted,…

Let’s revisit... / Let’s go back to...

Introducing other arguments / points:

Also... / Besides...

What's more... / Moreover... / Furthermore...
In addition/ Additionally...

Point-by-point presentation of arguments / examples:
First of all/ Firstly/ The first one is...
Secondly/ The second one is...
Thirdly/ The third one is...
Lastly/ Last but not least/ Finally/ The fourth one is...
Subsequently…
Previously…
Simultaneously / Concurrently…

Introducing an example:
This is demonstrated/ exemplified by...
For instance... / For example...
Take the case of...
To show/ illustrate/ highlight/ emphasise/ support this...
Let me illustrate this by...
As an illustration…

To emphasise an idea:
Unquestionably / Undeniably / Without a doubt / Without reservation
Perennially
Obviously / Evidently…
Emphatically / Positively / Naturally…
Fundamentally / Basically / Essentially…
A major issue is… / A significant concern is…
The crux of the matter is…

Introducing a quotation:
... was a supporter of this way of thinking and he/ she said...

There is a lot of support for this, for example, ... said...
The scholar / writer / researcher was quoted/ cited as saying ....

Concluding the speech:
To sum up... / To summarise... / To conclude... / In conclusion...
Let me briefly summarise the main points...
Accordingly…
Let's recap(itulate) briefly on what we've spoken about today...
I would like to conclude by...
I'd like to leave you with this: …

To make the text of your speech more varied and your formulations more precise study the following list of collocations for speaking about books:

The book is a **poignant chronicle** of childhood / adolescence in the town of ...

The novel is a **compelling tale** of a family crisis **in a magically realistic setting reminiscent of** the...

The novel is a **page-turner** full of brilliant moments of insight and depth of feeling, this is an **enigmatic tale** that **unfolds** in...

The book **recounts a journey of self-discovery** that **enchants and saddens**, with a combination of **wry humour and evocative / dramatic / hilarious scenes** of life in...

It's **compulsive and thought-provoking reading.** / It's one of those books you just **can't put down**.

The author skilfully **incorporates autobiographical elements** into the novel.

The **drab realities of everyday life** and **emotional turmoil**, hostility and love, ... are all **inextricably linked** in this novel.

It is **the author's second novel** that **remains** her **most famous / critically acclaimed work**.

The **plot of the book hinges on** a case of...

There is an **unexpected twist / revelation** in the chapter **entitled**...

The **book revolves around / centres on / focuses on** two / three / ... main characters.

An **intriguing plot** and **relatable characters** make the novel interesting to **a wide circle of readers**.

Several new characters appear on the pages and **the plot thickens / progresses / moves forward / twists and turns**.

The writer **builds up the atmosphere** to **a gripping culmination / a dramatic climax**.

The **scene is now set** for **a cautiously optimistic finale** with the family reuniting and turning over a new leaf.

The language of the book is **colourful / simple yet effective and expressive / highly figurative**.

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